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SCHOOL ARTS

A PUBLICATION FOR THOSE INTERESTED IN ART EDUCATION

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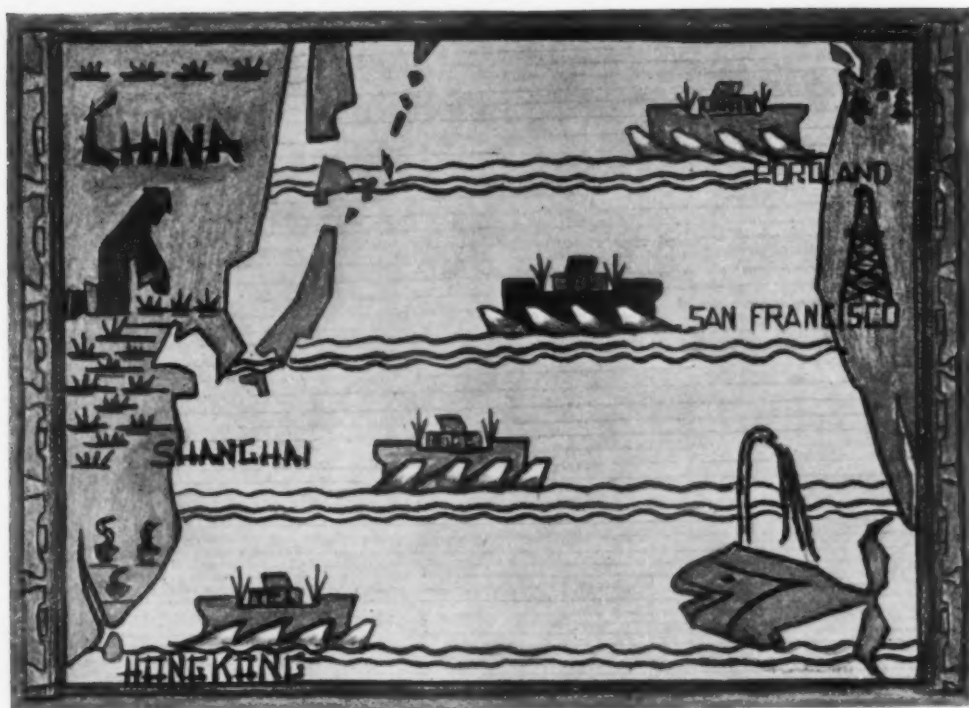
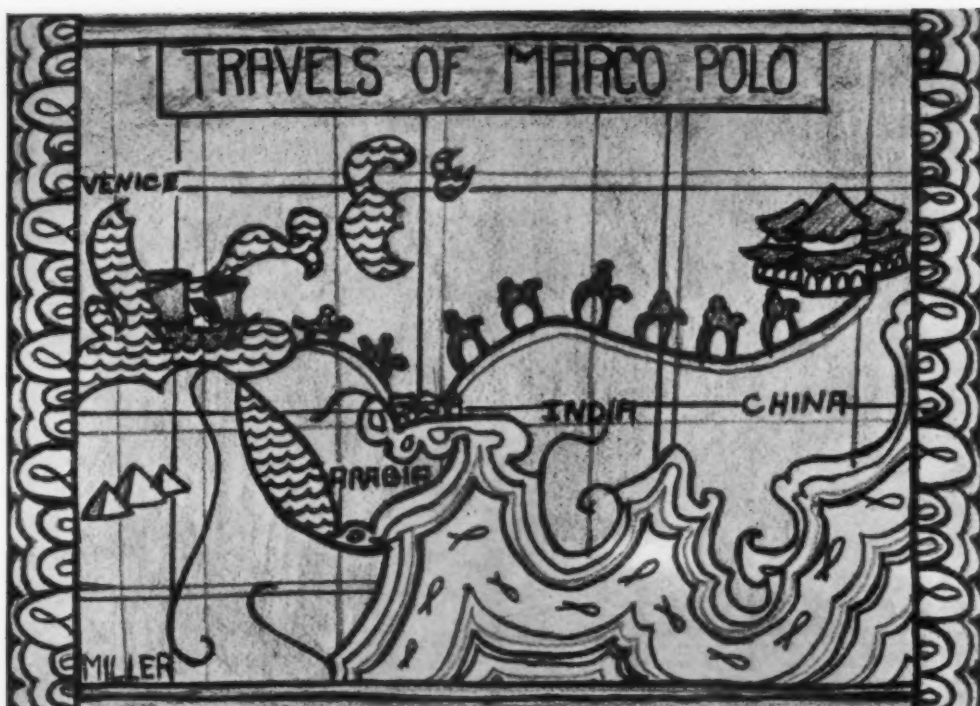
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HISTORY AND GEOGRAPHY AS TAUGHT WITH ART INTEGRATION IN THE SCHOOLS AT SUPERIOR, WISCONSIN. TO COMPARE THE SUBJECTS OF HISTORY AND GEOGRAPHY AS TAUGHT IN FORMER SCHOOLS WITH THE INTEGRATED METHODS OF TODAY IS THE DIFFERENCE BETWEEN LANGUID INTEREST AND IMMENSE STUDENT ENTHUSIASM

Art Integration Is Art Alive

AN EDITORIAL

ONCE upon a time, not long ago, in a Western land where unpaid taxes create palace-like schools among dwarfed farm homes, a certain principal was very happy with his building. To the many visitors he displayed the gymnasium, the widespread swimming pool, and the campanile that stood by it, and every cherished part of the science room and machine shop. He gloried in the details of every architectural enrichment but, surprising to say, there was 'nary an art room in his scheme of building. To the visitor who questioned why art was not considered important, the principal said, "Do you see that American flag? As long as that floats over my building I will not have any nonsense taught here." Further questioning showed that the much publicized queer forms of so-called modern art featured in newspapers had prejudiced the principal's respect for art. After explaining that art, like every fine genuine cultural development, had its imitators and counterfeiting, which should not destroy respect for the true types, the visitor gave an art integration lecture where it was badly needed. She explained how every part of *his* building; the plans, proportions, decorations, the decorative and roof tile, the window shapes, arches and even the machinery and science equipments, had to pass through some artist's hands in some stage of its production. Every part of his office furnishings, rugs, drapes, frames, penholders, and radiators—practically every convenience of civilization, was commenced in its making through someone's art knowledge. It was a mind-opener for the principal on art integration with school buildings and the importance of art in school curriculums.

Without being aggressive, art teachers can be progressive and alive to every opportunity

to weld art to every important form of sensible education. In turn, they should be mighty careful that they too contribute a sensible and livable form of art to the combination. Correlated or integrated art is the finest thing in many a year that has come to American art education. It has transferred art from a pilgrim lodged in the attic to a member of the regular family circle, enjoying the glow of the warming hearth that comes with friendly co-operation and participation.

No longer does the art teacher who truly knows art for life's sake believe his subject to be superior to the three R's, or that art should remain aloof on a pedestal. The up-to-date teacher of general subjects knows, too, that no well-balanced education is complete without art. Integration makes all subjects interlocking and the art teacher who believes in weaving art into life's education is the teacher who will find her subject too important to be discarded in the days of financial stress, because it has become the stimulator of heretofore boring and lifeless school subjects. To compare the former history, geography or other subject as taught in the schools with today's integrated methods is to find languid interest in contrast to immense student enthusiasm.

With all our integrated art teaching let us not repeat the fault of several former theories: that of failing to give something that will integrate on into adult life. Art education must add a practical, utility value to the life of the advancing student. Education fails if the student cannot go on learning without a teacher.

Pedro J. Lemos



LANDSCAPE RENDERED IN CHALK BY A SIXTH GRADE PUPIL UNDER THE SUPERVISION OF MARGARET MATHIAS, DIRECTOR OF ART, MONTCLAIR, NEW JERSEY. THE UNIT BEING STUDIED WAS "OUR NATIONAL PARKS"

Art in the Integrated Program

MARGARET MATHIAS, *Director of Art*

Montclair, New Jersey

"INTEGRATE" is understood to mean "bringing together of parts." The integration of art in the whole process of education is relating art to the other school activities. There is nothing extraordinary about such a conception of a school art program. To be genuine, art could not be unrelated. "Life, not the desire for escape from life, urges us on to creation."¹

The time spent in school makes up a large part of the child's life, so his school life provides a large part of his total experience. It follows that much of his art expression results from the child's school experiences.

The school subjects may be divided into two parts, those in which he becomes acquainted with the world in which he lives and those in which he responds to his feelings about the world. History, geography, nature study, physics, chemistry acquaint the child with the world. He gains this knowledge of the world through direct observation or through reading and pictures. These may be called "experiencing" activities.

The expression of feeling about the experience is provided for in English composition, dancing, dramatics, music, drawing, painting, modelling. These may be called the "creating" activities.

It is impossible to draw a line between the two or to make them mutually exclusive but in general the one is a matter of impression, the other of expression.

Experience is necessary for expression but materials are also necessary. As soon as one attempts to reshape a material to take on "more significant form" he is confronted with the problem of mastering the material

in order that the idea may take satisfactory form. This is the problem of technique.

For many years art education assumed that, given control of a material, a child will create. This is not true. A child may be taught the technique of a material and may never use it to express an idea of his own unless his creative abilities are encouraged. The art teacher, then, is first of all concerned with experience and interest, in having something to express and a desire to express it. This takes the art teacher into other classrooms in order to know the interests and needs of her students.

The teacher of the "experiencing" studies once gave his allegiance to teaching "facts" with no concern for "wasting time with dabbling with materials." But he has discovered that abstract concepts are likely to be inaccurate and lifeless. So the teacher of history is saying, "We must have materials to work with. Children must have opportunities to do something besides read, write, and talk about what they learn." The academic teacher has discovered that children become interested and eager and the subject "comes to life" when there is something to make. This need for expression has sent the academic teacher to the art room for help.

This is essential to an integrated program. The art teacher must recognize the "life" interests of the students and the academic teacher must recognize the necessity for expression through materials.

In the lower grades the art is usually taught by the grade teacher. Here, integration is not difficult because the teacher is with the children all day, is conscious of their desire for expression and can provide for their art needs. However, the point of view is fundamental, whether the art is taught by the grade teacher or, as in the junior or senior high school, by a special art teacher.

A relationship of subject matter in various classes is the outward form which indicates the recognition of a dominant interest. A large problem which is engrossing to a class

¹Sheldon, Cheney, "Primer of Modern Art," Chapter IV, p. 72.

sends the members to their various teachers eager for the special help which is needed. It is necessary, then, to think of related or integrated subjects as being related because they are determined by some dominant interest. This is well described by the term *Unit of Work*.

The principal values of the Unit of Work to the art teacher are the eagerness of the children to do and the opportunity for the pupils to test their results by the standards imposed by the problem itself. Art then becomes a way of living, of experience and response.

The intense interest and genuine need incite a desire for an adequate product, and a corresponding desire for necessary knowledges and improved skills. The same interest increases the keenness in appraising the product and searching for means to improvement.

There are difficulties which must be recognized. The interest may stimulate activity without art growth. To avoid this, the unit should be planned as a part of the general unit. The art knowledges and skills necessary to carry on the general unit make up the art unit. Through the art activities there should be growth in art knowledge and skill. The amount of art techniques to be taught at one time should be limited to the abilities of the class. It is more desirable to select one principle and work on it intensively so that it is understood and applied than to give a smattering of a number of principles without a thorough understanding.

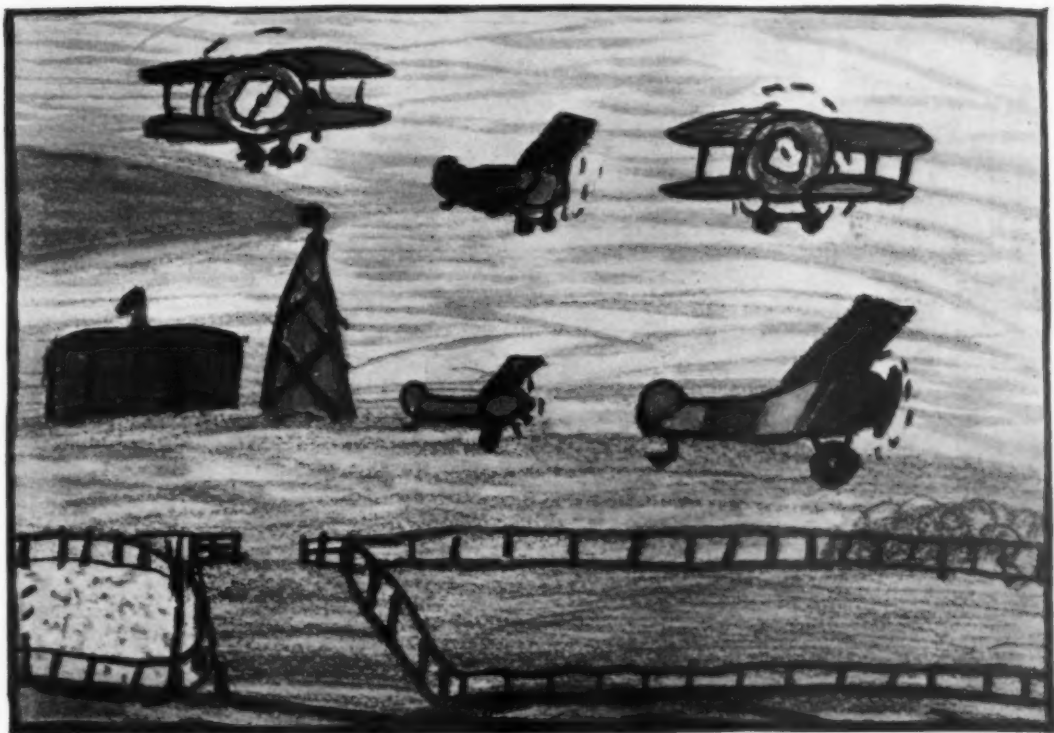
The principles should be varied with different units in order to give a well-balanced course throughout the year. Having emphasized one principle during one unit, that principle should be referred to briefly and applied while the main emphasis should be placed on a new principle during the next unit.

In regard to art technique there is always the question of what is an essential principle and what is a traditional rule. Rules set by tradition are hampering, but principles discovered through experience are helpful. Any arrangement is acceptable if it is arrived at in sincerity and through discrimination.

We want no student to feel hampered in his expression by any arbitrary rule, but rather to feel free to make his composition as he wants it. However, we want him to know what he is doing and to realize the qualities of the material with which he works. It is one thing to work non-traditionally if there is purpose and realization in the work. It is quite another thing to work non-traditionally if there is a lack of purpose and realization. For example, a stage set is designed in which the brilliant color of a certain costume upsets the balance. The students realize the lack of balance and still desire the brilliant costume in order to interpret a character who demands unjustified attention. The arrangement is non-traditional but there is a reason for that particular arrangement. To insist on balance would hamper the expression. On the other hand, a set is unbalanced when the students are not conscious of the principle of balance and do not realize the "weight" of different colors. Through a knowledge of balance the students can get a more satisfactory arrangement. In both cases the knowledge of art technique is an aid to expression. Lack of knowledge or lack of skill is never an advantage. But freedom as to form of expression is essential to creative work.

In the unit of work there is the problem of individual growth. There is an inclination to select those students who are "best for the part." One boy paints well so he is always asked to direct the painting and he usually does most of it himself. Another student models well, another letters well. Each student is asked to do that which he can do best. The emphasis is on the wrong thing—the perfection of the product. The emphasis should be on the growth of the individual student. At the end of a unit of work in which each student contributes the work he does best, the student who paints well has improved in painting. The other members of the class have not improved in painting and feel more keenly than before that they cannot paint.

Psychologists as well as artists recognize the necessity for everyone to have opportuni-



"THE AIRPORT"—AIRPLANE TRANSPORTATION AS STUDIED IN THE THIRD GRADE



"THE KNIGHT IN ARMOR"—UNIT ON MIDDLE AGES. JUNIOR HIGH SCHOOL.
MARGARET MATHIAS, DIRECTOR OF ART, MONTCLAIR, NEW JERSEY



Be sure picnic fires
or bonfires are put out
before you leave them.

ONE "PAGE" FROM A UNIT FOR FIRE PREVENTION WEEK. SECOND GRADE, UNDER THE SUPERVISION OF MARGARET MATHIAS, DIRECTOR OF ART, MONTCLAIR, NEW JERSEY

WHEN THE ROLL IS
CALLED UP YONDER



DON'T
BE THERE ON ACCOUNT
OF AN ACCIDENT

POSTER MADE BY STUDENT IN CIVICS CLASS, NINTH
GRADE. MARGARET MATHIAS, DIRECTOR OF ART

ties for creative work. The school tries to provide these opportunities. No individual knows the extent of his own powers. All the activities should be set up so that it is a matter of taking turns and it should be understood by all that during the year everyone will have his opportunity to work with all the materials. The unit is carried on not in order to produce a result but in order to develop the creative powers of the students.

We think that children should learn to read, so that they will have access to the fund of literature. James reads well and Mary finds difficulty in learning. We do not let James do the reading for the class and let Mary do something else. We help Mary to develop her ability to read. She may never read as well as James but she may have the satisfaction which may be gained from reading.

The unit of work in the grade which is taught by one teacher may be planned by the teacher. The supervisors may be consulted for suggestions and for help in special techniques. For example, a class plans to give a play about Mexico. The English may be centered about the writing of the play, the social studies on studying Mexico. The art part of the unit might be planned in detail like this:

ART ACTIVITIES:

Planning stage, painting of background for play, making costumes, programs, and invitations.

ART APPRECIATION:

Native Mexican Art—Maya, Aztec
Colonial Art of Mexico
Present Day Mexican Art

ART TECHNIQUES:

- a. Review: principles of page arrangement for making programs and invitations.
- b. New Material: Value
 1. Meaning of term, effect of strong contrast, effect of closely related values. Observation of value relationship in immediate surroundings.
 2. Application to planning stage and painting backgrounds to interpret Mexico. To give the feeling of "Mexico, the land of contrasts."
 3. Appraise the results after the play is given and summarize what has been learned about value.

If there are several teachers who instruct one class, the teachers must meet to plan the unit. The details must be agreed upon in order that the work may proceed without loss of time since each step is dependent on a preceding one.

For example, the unit centers on the Middle Ages. The principal activity chosen is the making of books. The Social Studies class provides the material for "experiencing the Middle Ages," the English class for writing the text of the books. The Art class is concerned with the make-up of the book and the lettering.

ART PLAN:

- a. Study the medieval book. Plan size and page margins (Review principles of page arrangement).
- b. Study medieval alphabet and select simple alphabet appropriate for use. Study appropriate illustration and decoration.
- c. Study the design of a page and observe use of "space fillers." Plan pages.
- d. Letter pages and add the decoration.
- e. Bind book.
- f. Summarize what has been learned and devalue work.

One group within the class might make books and another group do something else. However, the work must be planned so that each group will have had enough preparation to be able to go ahead in case the teacher's help is not available. The teacher's help should be given to the group working with new techniques. The activities requiring techniques previously discussed may be carried on under the direction of student chairmen after the problem has been focused and the necessary techniques reviewed.

Four things should be expected by each student as the result of each unit of work:

1. That he has had a definite responsibility in the work.
2. That he has grown in knowledge and skill as a result of the unit.
3. That he has appraised the results of his work in terms of the purposes and the means employed.

4. That he has extended the experiences of the unit to include the world about him. (For example, if he has made a book, he knows more about fine books which have been made.)

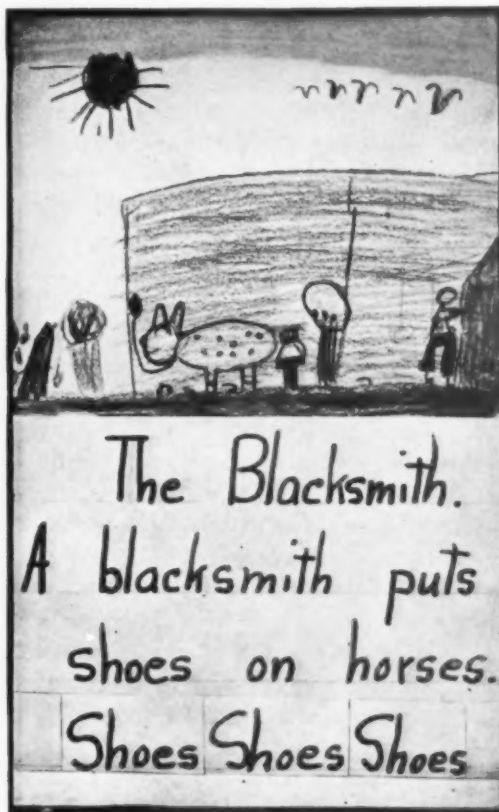
In considering the art contribution in the unit of work, the art teacher must not lose sight of the high purpose of art. The art which is a part of the unit provides for an expression of the feeling which results from new interests. We must not think that art is only to illustrate and to assist in learning other subjects. It is true that a student may learn more about the life of the Middle Ages because he has made a castle and has had to search for information in order to make it. But in addition to this result, excellent as it is, there is the still more important result, the development of the ability to feel and to express.

¹John Dewey, "Art as Experience," p. 65.

"Many a person is unhappy, tortured within, because he has at command no art of expressive action. What under happier conditions might be used to convert objective material into material of an intense and clear experience, seethes within in unruly turmoil, which finally dies down after, perhaps, a painful inner disruption."¹

The integrated program or unit of work, then, is more than a "method" in the art class. It is accepting art as an expression of life and accepting the current days of each student as his life. It is respecting his time in school as an important part of his life.

An overheard comment is enough to justify the acceptance. "Gee, I like to go to art class now. We used to do dumb things but now we do things we want to do. I am making a mask to use in our play. I can't wait to go to class. It's grand!"



POSTER MADE BY STUDENT IN EIGHTH GRADE LATIN CLASS, AND "THE BLACKSMITH SHOP" PAINTED AFTER A TRIP TO THE BLACKSMITH SHOP BY A FIRST GRADER

Justification

E. E. LOWRY, *Chairman, Department of Art*
University of Wyoming, Laramie, Wyoming

“ONE sure sign of genuineness of any art product is its unique character. Art never repeats and never copies.”¹

In this day of extreme standardization, this age of “cut and dried” patterns in all walks of life; in this day of economic, political, and social strife, it is indeed refreshing to pause and view a glorious and exciting world which belongs to the very young generation only. We all have lived in that world never to be ours again. We recall that the complexities of adulthood were hardly ever in our realm. For the most part we were unaffected; we played, imagined, created, and dreamed. That age is ever with us. But we must not be possessive. We can hardly be more than spectators, and an inspiration to these very young people to go beyond these innate abilities. The result—miniature adulthood.

Art is one of the native talents to be fostered. The fields of dramatics, music, play, and writing are of equal importance and often interwoven or related to art. The art of young children is one of the greatest of all art fields. It is often the core and foundation of genuine, creative art, unaffected by set traditions, adult standards, and patterns. It is unique. The life of the very young child spells freedom, and in this land of freedom new art is always born. The art spirit of young children can be the inspiration and forerunner of much creative art of our adult generations to come. Let us foster it in the same spirit in which it is created.

Indeed, results will be slow in developing. Mearns with an understanding outlook, says:

We cannot have a national creative

program and have success overnight. One should be aware of the slow nature of our undertaking and be cheerful about it, not demand too much at the start. The first outcomes in enlarged freedom are most worthy. Here and there we shall have a superior result. At first, we shall credit it to the gifted children or to social advantages or even to the I. Q., but eventually we shall find as a constant factor, a teacher who understands some of the mysterious ways of the creative spirit; one, too, who appreciates and approves its crude and original manifestations.²

Generally speaking, creativeness and self-expression have been dead in our schools, in many walks of life as far as that matters. The last few years have found that the new mode in educational circles has been a cry for creative expression. Something new, hardly; just a renaissance in very mild form of the creative self-expression of old when Greece gave us the Golden Age and when Italy found herself during the great Renaissance.

As the old saying goes, “There is nothing new under the sun.” Then how can many of us assume credit for the introduction of creative self-expression as a new-born idea? And why should many of us be skeptical and fearful that the introduction and continued practice of creative self-expression would give rise to chaos which might tend to destroy our educational fabric? Nothing at which to be alarmed. It is natural that we human beings are slow in turning from the old to the new. Furthermore, once the new is well grounded, we proclaim it ours from the time of its creation and innovation.

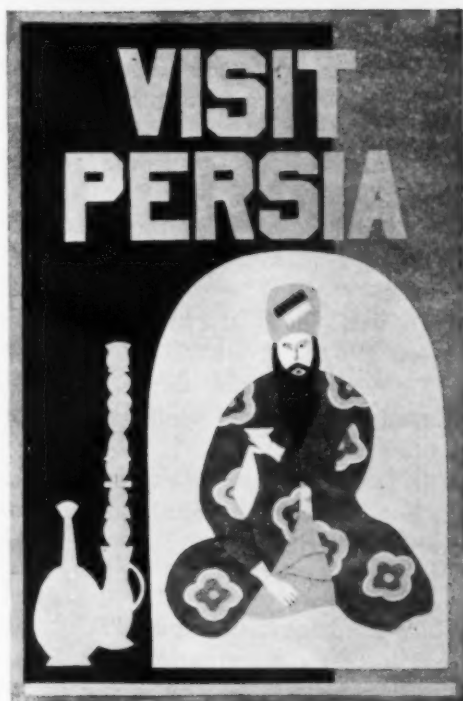
Obviously enough, creative self-expression has been with us potentially, if not most always in practice since the time that man appeared on this earth. Creativeness and self-expression have blossomed with particular groups and individuals millions of times, but we dare say did this occur only when conditions were ripe or a need was at hand.

If we properly and earnestly appraise the idea that America needs more and a better

(Concluded on page xiv)

¹Hugh Mearns, *Creative Youth*, Doubleday Page and Co., 1926, Garden City, N. Y., p. 11.

²Hugh Mearns, *Creative Youth*, Doubleday Page and Co., 1926, Garden City, N. Y., p. 48.



POSTERS MADE TO ADVERTISE THE PLAY, "THE STOLEN PRINCE," AND TRAVEL POSTERS SUGGESTED BY THE MARCO POLO UNIT. MADE BY STUDENTS OF JANE REHNSTRAND, HEAD OF ART DEPARTMENT, WISCONSIN STATE TEACHERS COLLEGE



ILLUSTRATIONS DRAWN DURING PROJECT OF MARCO POLO BY THE THIRD GRADE OF THE MCCASKILL TRAINING SCHOOL, SUPERIOR, WISCONSIN. DAISY FULTON, TEACHER

Marco Polo

A Unit of Activity by the Fourth Grade

DAISY B. FULTON, *Supervisory Teacher*
McCaskill School, State Teachers College
Superior, Wisconsin

OBJECTIVES

1. To build up a knowledge of the historical foundation of our nation.
2. To arouse interest in the travels of Marco Polo to the extent that children will read extensively on the subject.
3. To develop a liking for the subject of history.

SPECIFIC AIMS

1. To learn why the people of the West were anxious to learn more about the East.
2. To learn why men wanted to find a short route to the East.
3. To produce a play telling the adventures of Marco Polo.
4. To give talks about journeys eastward.
5. To read all available material about Marco Polo.
6. To write short stories of Polo's adventures.
7. To learn the many things which the peoples of the East and West learned from each other.
8. To have many new art experiences with color, form, lettering composition, and how to use new materials.

PROCEDURE

While studying the unit, "Why men wanted to find a short route to the East," from their history textbooks, the fourth grade decided to produce a play about Marco Polo. With the help of the teacher the children decided to name their play, "The Adventures of Marco Polo." Then they planned the various acts as follows:

School Arts, February 1936

THE ADVENTURES OF MARCO POLO

ACT I. Planning the trip

Scene 1. In the Polo home in Venice

Scene 2. The same, two years later

ACT II. The journey to the East

Scene 1. On shipboard

Scene 2. By caravan

ACT III. In China

Scene 1. In the palace of the Khan

Scene 2. The same, seventeen years later

ACT IV. The Polos' return to Venice

Scene 1. The boat arriving at the dock in Venice

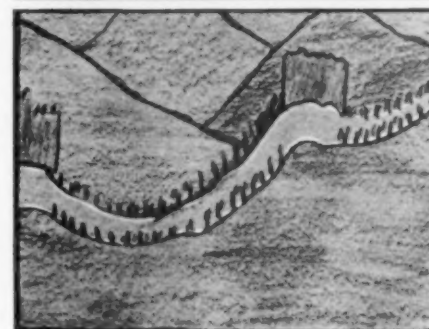
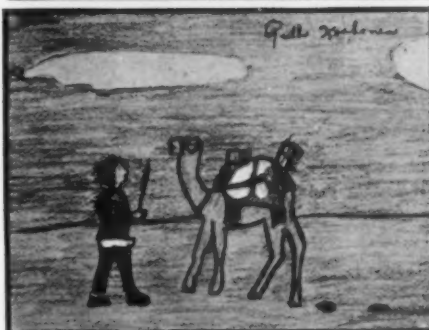
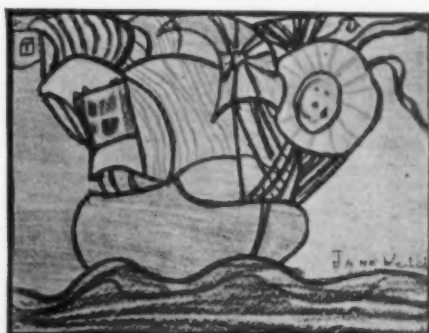
Scene 2. The reception

Then followed a discussion of what facts should be brought out in each act. In Act I, Marco Polo, a boy of fifteen years, listens to his father, Niccola Polo, and his Uncle Maffeo planning a second trip to the East. On their first journey they had become friendly with the great Khan of China. When the two elder men left his country the Khan asked them to return some day and bring with them teachers from the West to teach his people.

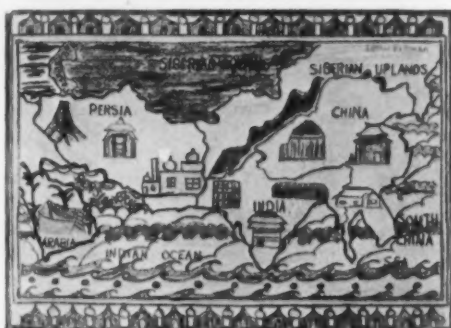
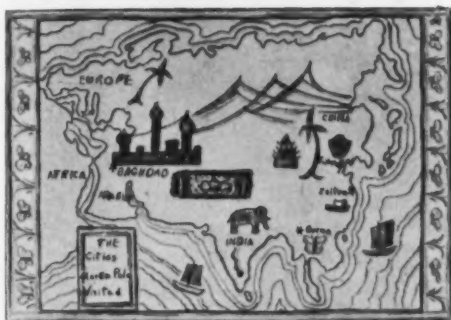
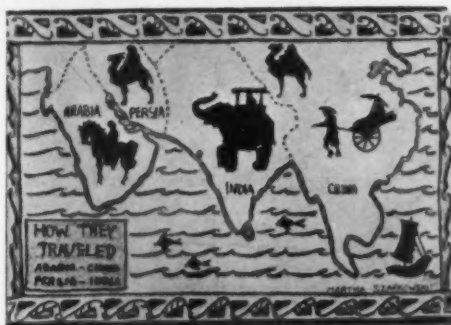
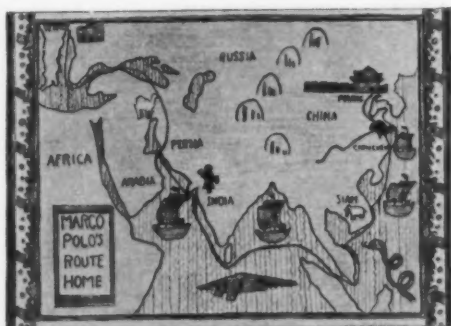
The Polos are anxious to take wool, iron, and leather from Venice to exchange for the rich spices, silks and jewels of the East. Marco was greatly interested in the plans for the trip and finally asked permission to accompany them on the journey. At first Niccola considered it too hazardous a trip for so young a lad but finally consented to let him go. The people of Venice thought they were very foolish to make the trip but the riches of the East lured the Polos.

In the second scene of Act I, the Polos talk about the preparations which have taken two years instead of a few months as they at first supposed. Because of the possible dangers of the journey only two teachers were persuaded to go with them.

In Act II, Scene 1, the Polos and their party are bidding farewell to their Venetian friends. Then they set sail down the Adriatic Sea. The teachers are afraid of storms, sea monsters and the like, but the Polos are continually bolstering up their courage.



ILLUSTRATIONS DRAWN DURING PROJECT OF MARCO POLO BY THE THIRD GRADE OF THE McCASKILL TRAINING SCHOOL, SUPERIOR, WISCONSIN. DAISY FULTON, TEACHER



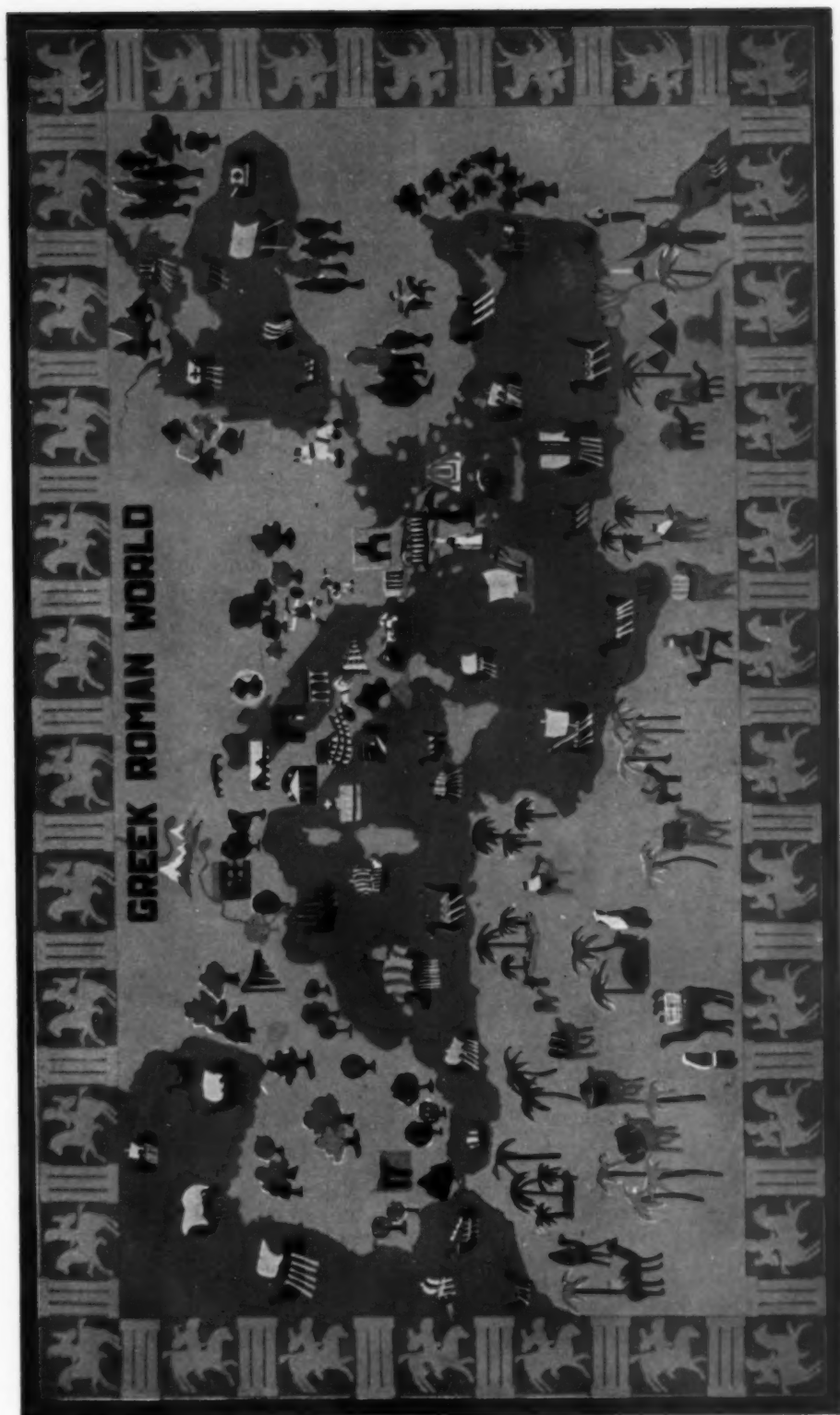
MAPS DONE WITH WAX CRAYONS AND SILHOUETTES SHOW THE TRAVELS OF THE POLOS

In Scene 2 of this act the Polos are crossing the desert by caravan when they are attacked by the Turks who take half their cargo. The frightened teachers have had enough and turn back, much to the dismay of the Polos.

Act III gives a picture of life in China. Niccola, Maffeo, and Marco arrive at the palace of the Khan and are received at the court. The king, queen, courtiers, ladies in waiting, pages, messengers, etc., are assembled in the king's court when a messenger arrives with the news that the Polos have arrived. The Khan is delighted and gives them a hearty welcome. He is much pleased with the boy Marco, and makes him one of his messengers.

The next scene is outside the king's court seventeen years later. We find that Marco is one of the king's most trusted servants who is often sent to distant parts of the realm to carry the king's messages. Through these travels he learns much about China and in time knows more than the king himself about the kingdom. In this scene Marco tells the Khan that Maffeo and Niccola are growing old and he feels that he should take them back to their home in Venice. The king is saddened by this speech and tries to persuade the Polos to stay in China. By this time he has learned to depend upon Marco a great deal. A messenger enters with the news that an embassy has arrived from the Khan of Persia desiring that some daughter of Cathay be sent him for a wife. "Your Majesty, the route by which we have come has not only been tedious but very dangerous. These Venetians are trusty sailors. May they not accompany us by sea to Persia?" The king replies, "That is also a dangerous trip but I will permit it if the Polos are willing to undertake the journey." The three Polos accompany the envoys to Persia and find that the Khan whom the princess was to marry has died. But she married his son instead.

In the fourth and last act our travellers arrive home in Venice after an absence of twenty-four years. Scene 1 is the party landing at the dock with all their rich cargoes from the East. No one in Venice



AN ART ROOM PROJECT THAT INTEGRATES WITH HISTORY AND GEOGRAPHY SHOWING THE NAVIGATORS' ROUTES DURING THE AGE OF EXPLORATION. MADE IN CUT PAPER ABOUT THREE BY SIX FEET, BY THE STUDENTS OF INDIANOLA WILL CUTS, ART SUPERVISOR, DULUTH, MINNESOTA, PUBLIC SCHOOLS.

School Arts, February 1936

recognizes them. No one will believe they are the Polos even though they give glowing accounts of their travels.

At the reception which forms the last scene, the Polos appear in their rich velvet robes and display the precious stones which they had brought from the East. The people finally believe them to be the Polos. When Marco tells of his adventures the Venetians suggest that he write a book so that more people may learn of the rich treasures of the East.

After deciding on a name for the play and planning the various acts, it was necessary to choose the characters. Everyone wanted to be Marco Polo. It was finally decided that all characters would be chosen by ballot. Several were nominated for each character and then voted upon. In this way the following were chosen:

| | |
|--------------------|---------------------|
| Marco Polo | Turks |
| Nicola Polo | Pages |
| Maffeo Polo | Guards |
| Teachers of Venice | Ladies of the Court |
| Citizens of Venice | Messengers |
| King of China | Announcer |
| Queen of China | |

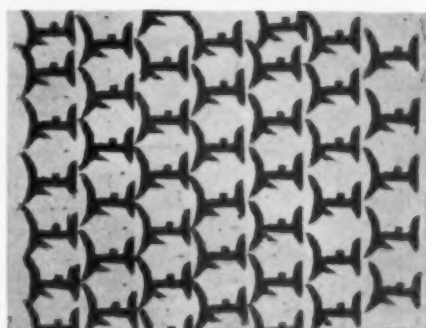
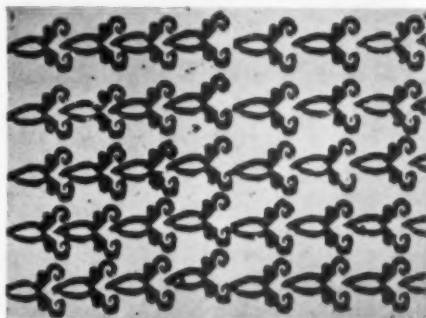
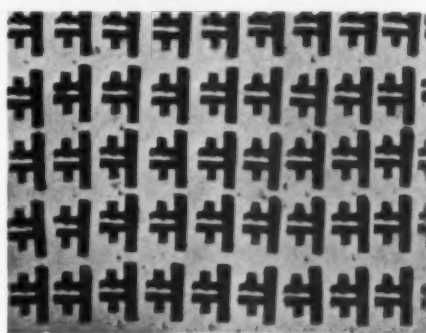
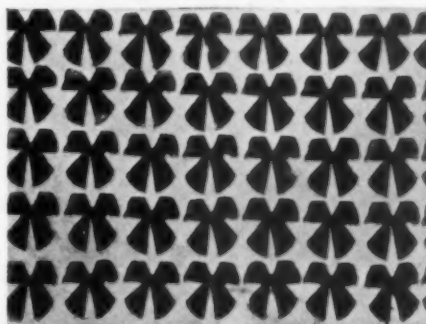
It was interesting to note that the children chose a girl to take the part of Marco and at no time during the whole unit of work were they conscious of the fact that a girl was taking a boy's part.

The announcer gave a prologue which prepared the audience for the opening of the play.

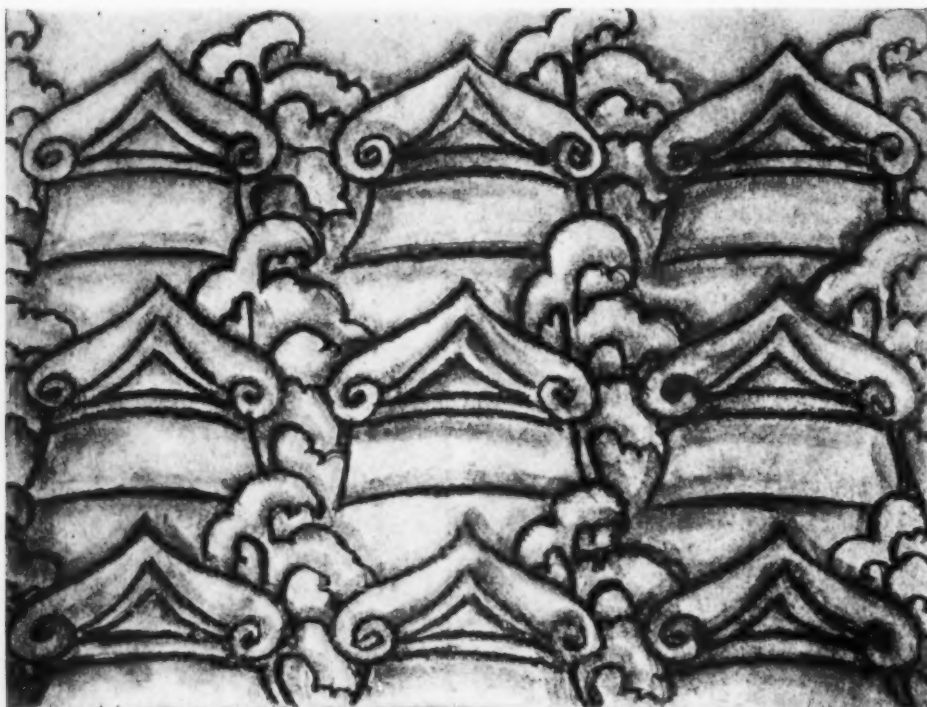
All conversation in the play was made up by the children. This was never written on paper and memorized. Naturally, the speeches were never exactly the same as at the previous practice but their topics of conversation and the theme of the play remained constant. Occasionally short compositions were written on topics suggested by the unit. Some of these were about "Marco Polo," "The Trip Across the Desert," "Trade With the East," etc., but these were not in conversation form and, therefore, were of no use in the play.

(Continued on page ix)

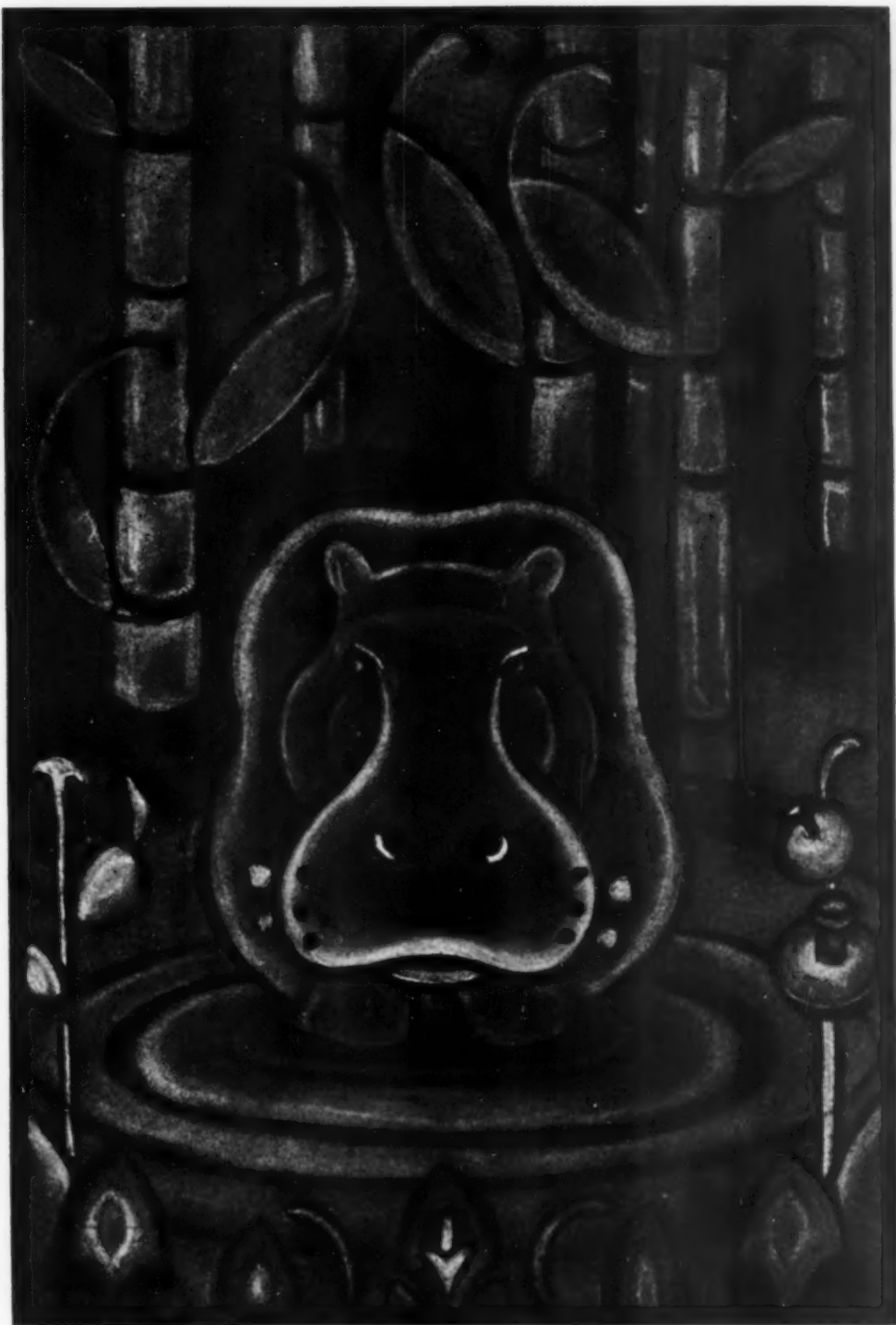
School Arts, February 1936



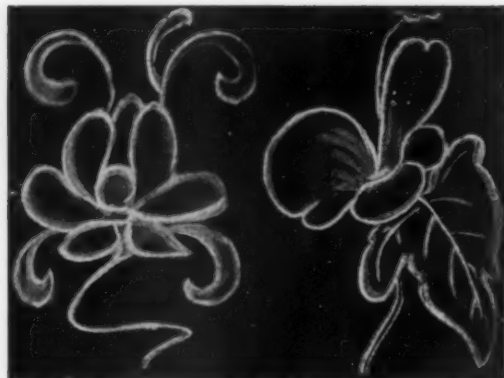
ALLOVER PATTERNS MADE WITH A POTATO. THE STUDY OF SILK MIGHT INVOLVE THE MAKING OF DESIGNS FOR TEXTILES. THESE COULD BE USED ON BOOK COVERS, COSTUMES, ETC.



ALLOVER PATTERNS ARE QUICKLY RENDERED IF CHALK IS USED AS A MEDIUM. THE COLORS MAY BE FIXED WITH SHELLAC AND ALCOHOL. THIS IS ALSO A FINE BOOK COVER PROJECT



A DECORATIVE DRAWING RENDERED IN COLORED CHALK BY A PUPIL IN THE WISCONSIN
STATE TEACHERS COLLEGE, UNDER THE SUPERVISION OF JANE REHNSTRAND



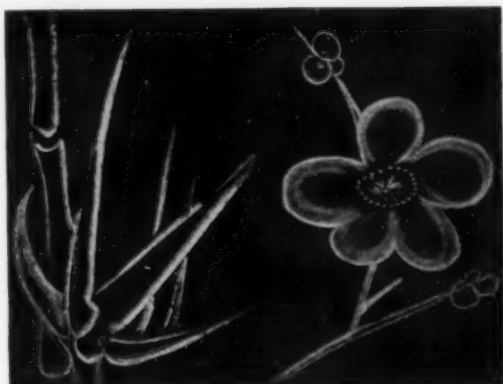
Motifs of Chinese Art in Chalk

ANOTHER field of experience that the unit of work on the Great Adventures of Marco Polo may lead to is that of the arts of China. And here there is unlimited wealth of materials, which means only a small part should be selected for study.

Children are interested in the crafts of China and the motifs used on pottery, lacquers, bronze, and jade. Among these motifs are found both naturalistic and decorative horses, trees, birds, flowers, etc. Often they are painted or sculptured in free action. The action will motivate the drawing, for children like to draw motion.

Black paper and white chalk make contrasting studies like the illustrations. The sketch may be made directly on the black paper or transferred from white paper and then freely drawn in with big rhythmic strokes. Experiment with the decorative birds, trees, and flowers which the Chinese artists used in their weaving, bronze, or pottery.

JANE REHNSTRAND



Floor Wax and Wax Crayons to Make Jade

A PIECE of Chinese jade brought into the classroom during our Marco Polo unit led to the study of Chinese carving. Soon the group was interested in trying some sculpture, and wax was chosen as a medium. By adding a very small amount of green wax crayon to a large bar of floor wax (by melting) a beautiful green was obtained.

Melt the wax in a can about the proportion needed for your subject and add the crayon. Do not stir the mixture as air bubbles will form. Allow wax to cool and harden. To remove, heat a little and the wax will slip out of the can.

Solid sculptural designs should be used and the procedure is the same as in soap sculpture. Frogs, dragons, horses, Chinese figures, Buddhas and flowers are fine subjects to try.

Yellow and blues are good colors for this project also.

JANE REHNSTRAND





CHINESE FIGURES ARE FINE MOTIVES FOR DESIGN AND COLORS. FIGURE DESIGNS FROM MILWAUKEE GRADE SCHOOL. MR. A. G. PELIKAN, SUPERVISOR OF ART



CHINESE ARCHITECTURE WITH ITS INTERESTING FORMS AND PROPORTIONS
MAY BE STUDIED AS PART OF ANY GEOGRAPHY OR HISTORY UNIT



Act II Scene I
At the Emperor's Palace..



Act II Scene II
Desert Camp at Sunset...



Act IV Scene I
In Venice Unloading.....

A Chinese Activity

GERTRUDE UNTHANK, *Art Teacher*

McCaskill School, State Teachers College

Superior, Wisconsin

"OUR social studies unit for the summer session is to be about Chinese civilization and we are going to present a Chinese play, 'The Stolen Prince' and would be very glad if you could help us with the stage settings, costumes, and properties. What do you think about the plan? Does it seem feasible to you?" continued the social studies critic one day last spring without stopping to give us time to answer her first question which had set us to dreaming.

Chinese civilization and its wonderful heritage of art—its block prints preceding and setting the pattern for those of Japan; its jades, porcelains, cloisonnes, ivory carvings, Buddhas and temples, silks and embroideries, lacquers and inlays, sandalwoods and teakwoods—a treasure house, an exploration into which a brief six weeks' summer session offers a period all too short. What an opportunity for arousing an appreciation of the cultural values contained in the marvelous art treasures of this vast oriental empire republic.

"Does it sound interesting and seem feasible to you?" Her reiterated question brought the dreamer back to the present with a start.

"Oh, yes!" came our tardy reply.

"It has fascinating possibilities. Perhaps we could learn something about the jades, cloisonnes, and porcelains in addition to helping with the play. Perhaps they will gain this additional knowledge from their reading and we can show them pictures in color to give them some idea of their beauty."

Preliminary plans were drafted before summer school began and the various projects to be undertaken in connection with

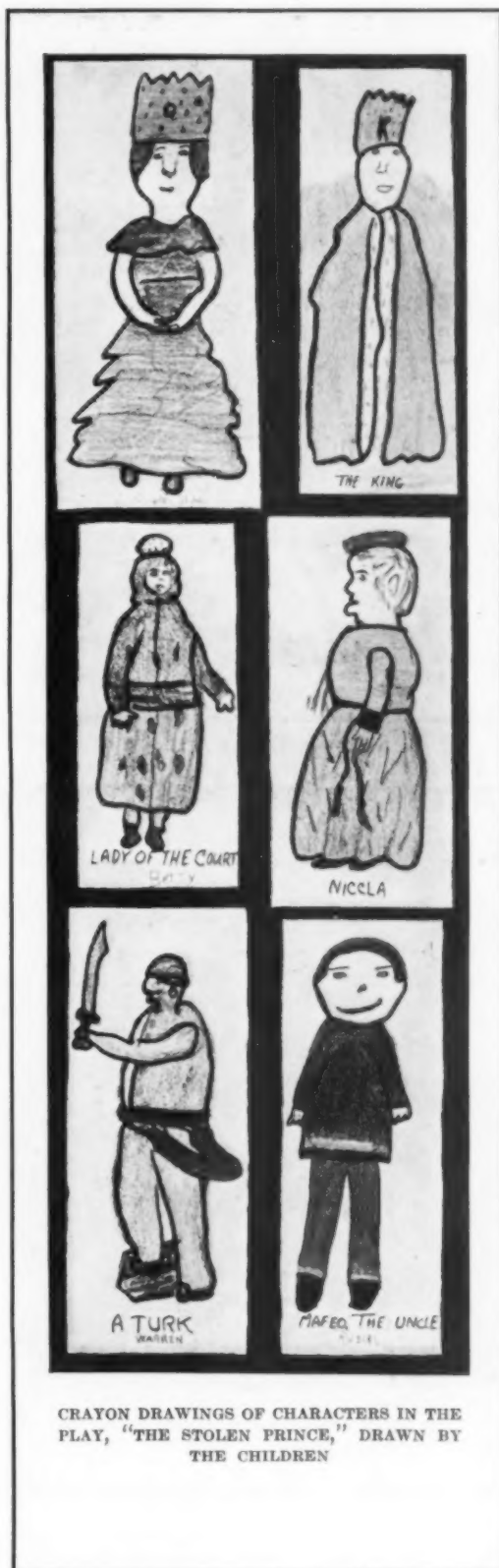
the production of the play listed in the order in which they would logically develop.

From the wealth of illustrated books on China placed before the group for inspiration when first they came to the studio, typical Chinese figures were selected in consultation with the student teachers and art supervisor which could be simplified into silhouettes freely cut from paper. These were mounted and placed in the windows of the home room and an illustrated program placed on the door to help in creating an oriental atmosphere. Various Chinese objects loaned by interested friends in the training school and the college aided in developing this atmosphere.

While several members of the group were completing these silhouettes and the sign for the door, others began to make a fish kite, the construction of which taxed the ingenuity of the art supervisor. It was learned from the Chinese engineer who visited the home room later that this construction was entirely wrong and another was made following the directions which he gave. A duck, and a fish that the duck could hold in his bill, were some of the properties needed for the property box and these were made from papier-mâché and painted. One of the boys drew and painted a large dragon to be cut out and used as a decoration on the black back drop of the stage. A long narrow panel with the name of the play furnished in Chinese writing by the friendly Chinese visitor was hung above the property box and balanced by a wider, shorter panel, also of gold paper on which a black paper cut silhouette of the stolen prince was placed. The visitor explained the characters in the name as follows:

失 lost (past tense)
 去 a part of the verb
 王 of the emperor
 子 son

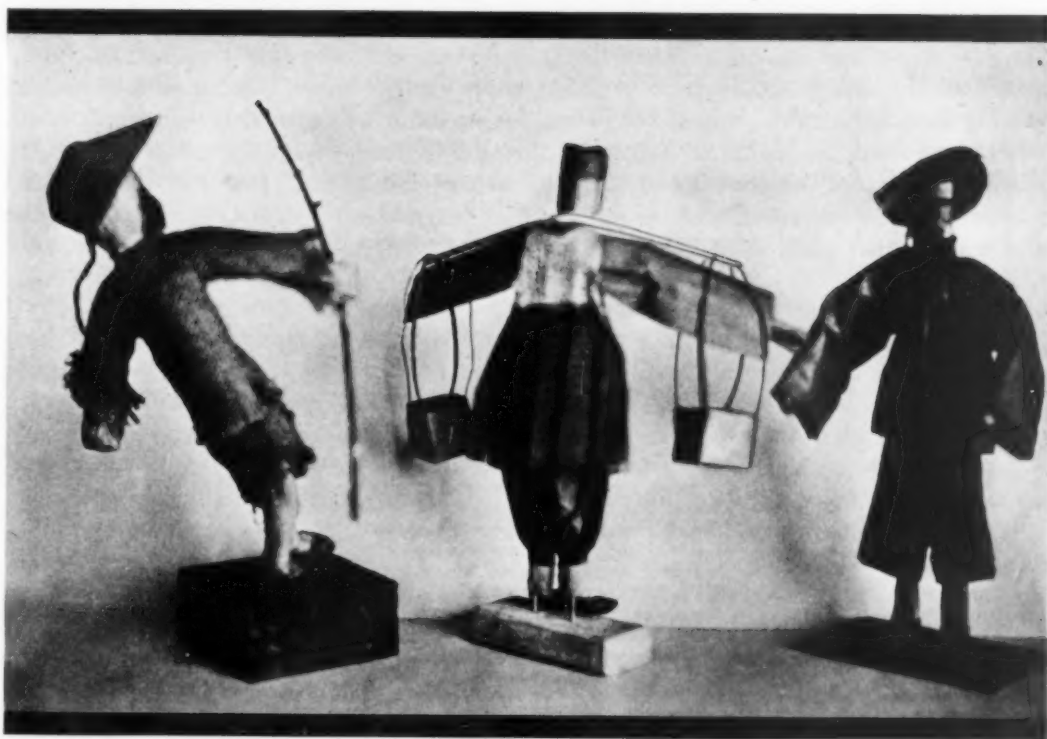
School Arts, February 1936



CRAYON DRAWINGS OF CHARACTERS IN THE PLAY, "THE STOLEN PRINCE," DRAWN BY THE CHILDREN



THE CHARACTERS IN THE PLAY, "THE STOLEN PRINCE,"
DONE IN WATER COLOR AS A COSTUME DESIGNING PROBLEM



CHARACTER DOLLS MADE OF THREE ROLLS OF NEWSPAPER. ORIGINATED BY MISS INDIANOLA WILL CUTS OF DULUTH. EXECUTED BY STUDENT IN THE ART CLASS OF JANE REHNSTRAND

The property box and chairs were painted in Chinese red, and a dragon cut from gold paper by one of the boys decorated the front of the box.

The class, after being shown water color studies for costumes designed by Norman Bel Geddes for the characters of the play "The Miracle," used these as inspiration for making water color sketches for the costumes for the characters in their own play. Here the "chorus" and the "executioner" proved most popular as the members of the group developed their own ideas in designing the various costumes. Newspaper dolls as described in an article by Indianola Wilcuts, Supervisor of Art in the public schools of Duluth, Minnesota, in a recent issue of the magazine *Design* and personally explained to the writer and a group of friends by Miss Wilcuts, were made by some of the girls and dressed in typical Chinese costumes. This proved so popular that some members of the group made several dolls.

Wall hangings designed and executed in her art classes and loaned by Miss Rehnstrand of the college art department made the pupils wish to make some of their own. After some experimentation with the chalk medium, two large hangings in the Chinese manner were completed as a group activity and hung on the walls of their home room

when their play was presented. A number of black silhouette dragons were effectively used in decorating the front of the stage set-up.

This stage set-up, the property of the McCaskill Marionette Club, has proved very popular as a convenient arrangement by means of which to stage plays and dramatizations attractively in the home rooms, having been previously twice used in the fourth grade room of the school.

While these activities were being developed, the studio was frequently visited by the social studies critic with the question—"Is the kite done yet? Are the window transparencies ready now? How is the duck progressing? When will he be finished?" She was assured that progress was being made as rapidly as possible and seemed to enjoy watching things materialize.

The necessary spear and executioner's axe were made in the manual training department and painted in the studio.

The final presentations of the play by the children indicated that they had gained an appreciative understanding of the life and customs of an Oriental people which would later in their experience assist them to a better understanding of the richness and restrained beauty of the art treasures of the Orient.

"WE are students of words: we are shut up in schools, and colleges, and recitation-rooms, for ten or fifteen years, and come out at last with a bag of wind, a memory of words, and do not know a thing. We cannot use our hands, or our legs, or our eyes, or our arms. We do not know an edible root in the woods, we can not tell our course by the stars, nor the hour of the day by the sun. It is well if we can swim and skate. We are afraid of a horse, of a cow, of a dog, of a snake, of a spider. The Roman rule was to teach a boy nothing that he could not learn standing. The old English rule was, 'All summer in the field, and all winter in the study.'"

—Ralph Waldo Emerson

A Summer Session Integration

ELIZABETH MONGER

Social Studies Critic

*McCaskill School, State Teachers College
Superior, Wisconsin*

THE problem of securing junior high school boys and girls for a summer session, not an integral part of a school year, is a challenging one. It is especially so when that session is not a remedial one, where the mentally lame or lazy are welcomed, but one open only to those whose achievements are normal, who have successfully completed the grade in which they were last enrolled. Under such circumstances children come only because they are interested and remain only as long as this is true. An additional problem arises in our school¹ because in the summer school our social studies group is an ungraded one made up of seventh, eighth, and ninth graders whose individual differences must be met and also opportunity afforded to the specially gifted in art and dramatics to pursue these interests.

To the teacher planning a summer's work probably the most difficult task is the selection of the activity to be followed, for on this depends whether one succeeds or fails. It must have appeal, contain good advertising qualities, be many sided, and at the same time be something about which reading material suitable for children has been written, children must want to undertake it. One Friday afternoon last spring, when the time for deciding on the summer activity had almost been reached and no solution seemed forthcoming, a group of children settled the question all unbeknown to them. They were discussing recent happenings in Manchukuo and one child spoke up to say that the Chinese must be plain dumb

to retaliate so ineffectively. It just happened that at the moment Nora Waln's "House of Exile" lay on the teacher's desk. Thinking that a slight understanding of the organization of Chinese village life might help to explain "their dumbness," she reached for the book, with a very few remarks as to who Nora Waln is and as to how she came to live in China. She opened the book and read, beginning with where the Lin Family came to take Miss Waln to their homestead. The group listened in rapt attention and at the end of the period begged that they might hear more. The reading had served its purpose for them and had given the teacher the long sought answer to the question, "What shall we do this summer?"

Although the summer session was then almost three months off, the time was all too short for one who knew almost nothing of Chinese culture. To lay a foundation for the understanding of China's social and economic life a number of general accounts were read, probably the most helpful ones being: "China, A Nation in Evolution," by Paul Monroe; "A History of the Far East in Modern Times," by Harold Vinacke; "China Yesterday and Today," by Julia Johnsen; "China, an Interpretation," by James Bashford; "The Changing Chinese," by E. A. Ross; "China Yesterday and Today," by Edward Williams. This last volume proved especially helpful. Reading on special topics, agriculture, industry, art, education, religion, literature, and the drama followed. Finally, some twenty children's books were skimmed. The intimate knowledge gained in this manner was of inestimable value when various phases of China were under discussion. It enabled her to connect the story with the different phases of Chinese life and to advertise this book or that as having splendid material on a certain subject. Books mentioned in this manner were always the ones most read by the children. A library of sixty books was built up through the help of our own children's librarian, the college librarian, and the children's librarian at the public library. The latter loaned us thirty

¹The McCaskill School of The Superior State Teachers College, Superior, Wisconsin.

books and allowed us to keep them the entire summer session.

Enrollment blanks were sent to the city schools and information on our social studies plan for the summer session spread. Registration day brought out twenty-two children who were ready to co-operate and plan as they were already familiar with what we intended to do.

The first session was given over to a discussion of the things which could be done to let others, especially summer visitors, know that we were interested in China. There was no dearth of suggestions as to how this could be done; a program should be placed on our door telling what was going on within each hour of the day. It should be something suggestive of China. The windows of the room should be decorated with silhouettes of Chinamen cut from black paper, and a collection of authentic Chinese articles made. The suggestions were listed on the board and so faithfully adhered to that shortly the news had traveled over the campus that the social studies activity was China.

The door program was really quite attractive. Made on white paper and enclosed in a black border done in India ink, it bore in the upper left-hand corner a saying of Confucius chosen by the children as indicative of our idea for the summer, "In the four seas all men are Brothers." Below was the daily schedule given, as we then supposed, in Chinese time, The Hour of the Serpent, The Hour of the Tiger. At the left of this schedule were a small serpent and a small horse cut from black paper while at the bottom to give balance was a cut-out Chinese Junk sailing the seas. The art students who cut the figures, did the printing, and posted the finished product, completed a very acceptable piece of work.

Having settled the problem of "what" to do with our room, the next question to be answered was "who" was to do it. The plan of the summer's work was laid before the class so they might make understanding choices. It was explained that a period each day from 9.00 to 9.50 o'clock was to be set aside for reading, study, and discussion;

that this was to be followed by a physical training period after which there was to be a period of fifty minutes during which time any one of three things might be done, (1) a child could enroll in an art class where he would be employed in making the room decorations which were listed on the board; (2) he might participate in the production of a Chinese Drama, "The Stolen Prince," (which was read to them at this point); (3) he might work in the manual arts room and make certain properties needed in the play. The pupils were asked to make their decisions by the next day as to where they would be this last period. Fifteen chose to work in the play, five went to the art class, and the remainder to manual arts.

Nora Waln's "House of Exile" was used as the point of departure in beginning the study of China. A brief sketch was given of how Miss Waln's interest in the country was aroused and how she finally went there to visit. Reading began where the Lin's came to take her as their guest to their homestead. The reading continued through to the chapter on marriages. Interest was marked. These children liked to be read to. They grasped and appreciated the fine co-operation that existed among the members of the Lin family. They recognized they were cultured people though their lives in many ways were very simple. As one of them remarked, "I never knew Chinese people lived like this but there are millions of them who certainly aren't like the Lins." This remark opened the way for the study of the next topic. The class had objected to "The House of Exile" because it was a one-sided picture of Chinese life, so the question was raised as to what one would have to study and know in order to get an adequate, broad picture of Chinese life. The pupils came forth at once with a number of suggestions which were listed on the board and the outline made by them at this time became the basis of their summer's work. They said one would like to find out what classes of people lived in China, how each class earned its living, how the people were sheltered, what they ate, how they dressed, what methods of transportation they used,

To those Superior boys and girls
who heard my talk one Summer
Morning in 1935:

The collective picture of your
sage faces proved one thing:
that Confucius had been entirely
right when he said, "Within
the four seas, all are brothers."

I wish for your own sake
that you satisfy your young
curiosity first before you
arrive at any conclusion
in regard to people of
a different race.

Chi Chang

what amusements they had, what literature the people read, what religious beliefs did they have, how did their ways of doing things differ from ours. Each topic listed here was studied. Before beginning the work on a topic, the class working co-operatively made a list of things it wished to learn about it. The two following examples of such outlines will show what these were. The topic of how people earned a living revealed to the class that there were farmers, merchants, artisans, business and professional people. It was decided to study each group and farming was the first one attacked. The outline built by the class in their study of it included the following items: the workers on the farm, the climate, farm animals, crops, tools, methods of harvesting, soil, farm house, methods of keeping soil from wearing out. The order given here is the order in which they were suggested. The topics suggested for the study of the Chinese drama were: its origin, what the plays were about, the time or length of the performance, the theatre

itself (building), method of presenting plays, actors, admission, properties, how people feel about the theatre.

While the class was engaged in studying a particular topic, their outline for its study was kept on the blackboard and proved invaluable in giving unity to the work. In the absence of a textbook, in a class drawn from three different grades, where reliance had to be placed upon a variety of reference books, this outline gave the children something definite to look for and the teacher something definite that she could hold the children responsible for. Preparation of the topic occupied several days and was followed by group discussion. When the material was well organized and understood, a program was given to which visitors were invited. For this occasion the class chose one of its members to preside. This person announced the topic and the name of the child who was to discuss it. Any errors were corrected by this chairman. He also asked for additions. The social studies group invited one of the college English classes to come to its program on the Chinese drama. It came and

孔子曰：四海之內皆兄弟也。
現在世界各國皆預
備開戰。
孔子之言
於今日
強中
結紅利於社會

afforded the Training School group much pleasure by asking it questions.

The summer's greatest thrill came through the visit of a Chinese engineer whom a friend brought to visit. He spent the entire forenoon with the group and so ample time for the exchange of ideas was given. To an adult listener the most interesting feature of the children's questions would undoubtedly have been their asking again and again "Is this so? I read it in —." It was through one such question that it was learned that the Chinese hours that were used on the room program were incorrect as such time is employed only in divination. The art class which had been laboring with the stage found an answer to their prayers in Mr. Chang's visit. The property man's box, adorned with its golden dragon shone resplendently in its coat of red lacquer, the chairs on which the actors sat had offered no special problem, but the black curtains at the back of the stage were sober indeed. A golden dragon cut by an art student had lightened it some but how to balance the dragon was the problem that remained. Finally, it came to the child that two gold paper panels would give the desired effect. He cut a silhouette of the Stolen Prince for one panel, and wanted the Chinese characters for the word "Stolen Prince" for the other panel but to make them was beyond his power. His joy can be imagined when the Chinese guest took his brush and ink and before his eyes he saw the desired sign become a reality.

The summer flew. There were many things which might have been done and were not. For instance, not a word was said of China's present political problems and only the history which came through the study of religion and art received any attention. The children had read widely in China's social and economic life, they had read with pleasure Chinese poetry and literature, they dipped into fiction dealing with Chinese life. The concomitant learnings were far from discouraging. Twenty-two boys and girls from different schools and grades with various social experiences had worked to-

gether co-operatively, had decorated their room, put on several short programs, had presented a Chinese play to an audience of over 300 people in their own classroom, in a reverent, serious manner and had gained at least a beginning of an understanding of culture which was not their own. They knew there was much left to learn. May their summer's work lead on to further study!

The following books were found to be exceedingly useful:

JUVENILE BOOKS

Geography and Travel
Andrews, Jane—Each and All
Andrews, Jane—Seven Little Sisters
Ayscough, F. W.—Firecracker Land (good on shelter)
Brown, C. C.—Children of China
Bunker, F. F.—China and Japan
Carpenter, F. G.—Asia
Chamberlain, F. J.—How We Travel
Chamberlain, J. T.—Asia
Headland, I. T.—Our Little Chinese Cousin
Jean, S. L.—Spending the Day in China
Lee, Y. P.—When I Was a Boy in China
McFee, I. N. C.—Boys and Girls of Many Lands
Perdue, H. A.—Child Life in Other Lands
Rocheleau, W. F.—Bud and Bamboa
Tietjens, E. S. H.—China (excellent)
Winslow, E. O.—Distant Lands

POETRY

Headland, I. T.—Chinese Rhymes for Children
Waley, A.—One Hundred Seventy Chinese Poems

STORIES

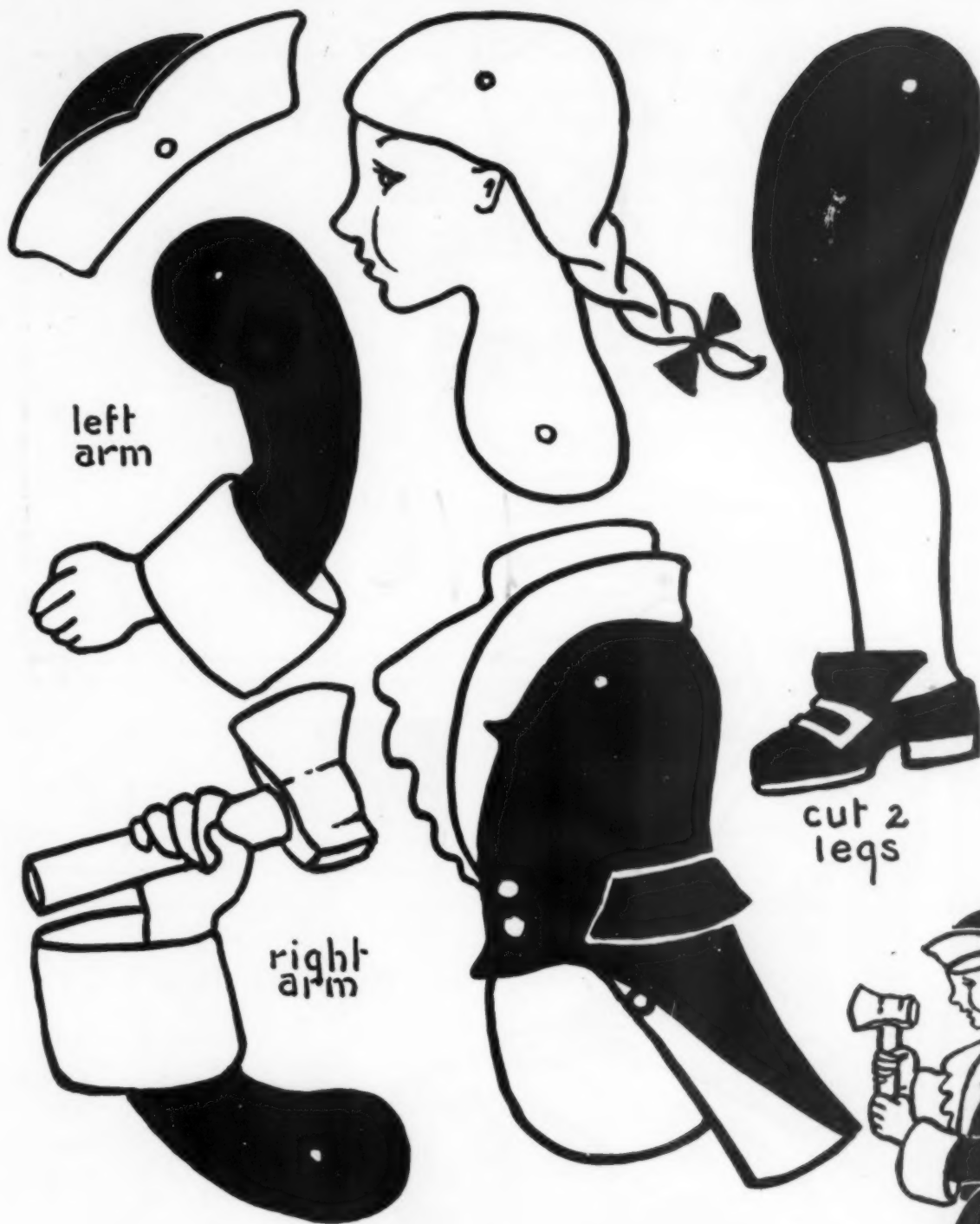
Brown, W. A.—Chinese Kitten
Cooper, Elizabeth—My Lady of Chinese Courtyard
Chrisman, A. B.—Shen of the Sea
Der Ling (Princess)—Two Years in the Forbidden City
Bennett, John—Pigtail Ah Lee Ben Lou
Chrisman, A. B.—The Wind that Wouldn't Blow
Coatsworth, Elizabeth—Cricket and the Emperor's Son
Davis—Chinese Fables and Folk Stories
Howard, A. W.—Ching-Li and the Dragons
Lattimore, E. F.—Jerry and Pusa
Lattimore, E. F.—Little Pear
Lattimore, E. F.—Little Pear and His Friends
Lewis, Elizabeth—Ho-Ming, a Girl of New China
Lewis, Elizabeth—Young Fu, of Upper Yantse
Price, Olivia—Middle Country
Rowe, Dorothy—Moon's Birthday
Rowe, Dorothy—Rabbit Lantern
Rowe, Dorothy—Traveling Shops
Sowers, Phyllis—Lin Foo and Lin Ching
Trowbridge, L. J.—Betty of the Consulate
Wiesekurt—Chinese Ink Stick

GOOD ARTICLES AND BOOKS ON THE DRAMA

North American Review, Volume 229, Page 472f
Literary Digest, Volume 64, March 13, 1920, page 34f
Buss, Kate—Studies in Chinese Drama

BOOKS CONTAINING INTERESTING PICTURES

Shen of the Sea
Young Fu
The Rabbit Lantern
Ching-Li and the Dragons
Werner's Myths and Legends of China
The Wind that Wouldn't Blow
Little Pear
Traveling Shops



FOLD OF PAPER

Cut

cut 2 legs

right arm

GEORGE WASHINGTON
cut from stiff paper and attach
parts with paper fasteners, knot-
ted string, or laundry buttons



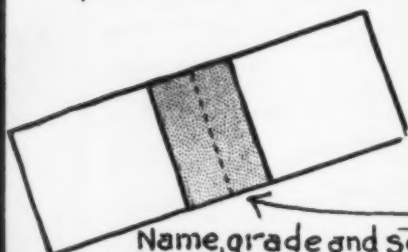
WAS
BO
Made

FOLD OF PAPER

cut letters from red paper and
paste in place on booklet

GW

cut this booklet cover from white paper



cut strip from blue paper
and paste over fold of white
booklet cover

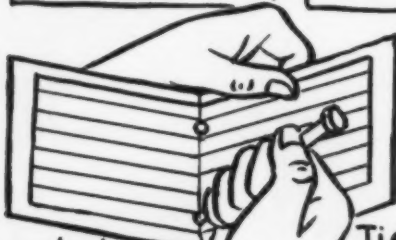
Name, grade and school

FOLD OF PAPER

on
outside
fold

ANNICE
LOW 2
LUCKIE

GEORGE WASHINGTON WAS
THE FIRST PRESIDENT
OF THE UNITED STATES



Punch holes
with Nail

Tie
with
string

Piece of tablet paper
slightly smaller than cover.
Print as shown above on
inside fold

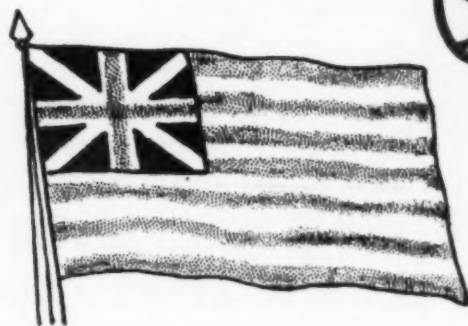
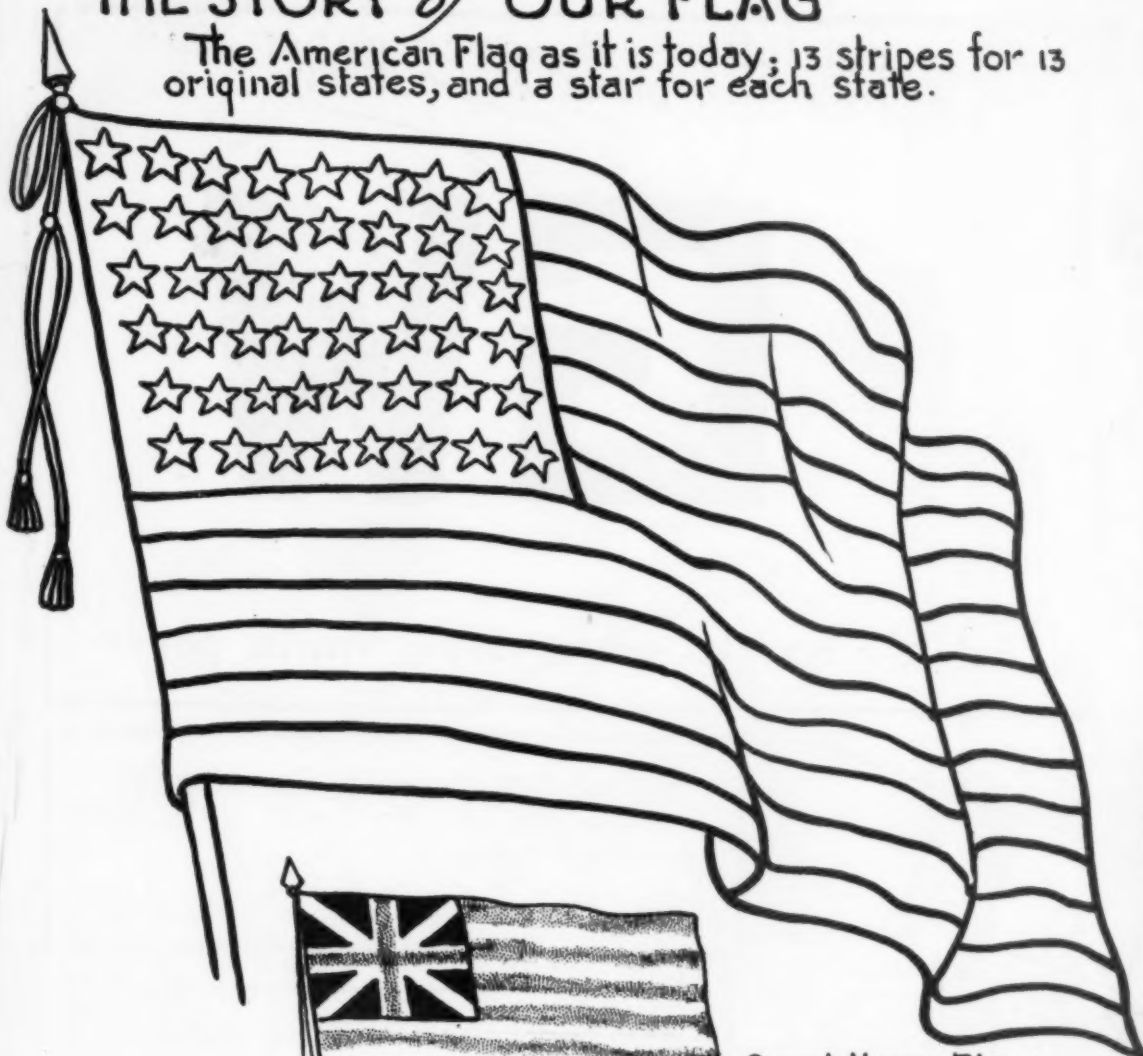


WASHINGTON
BOOKLET

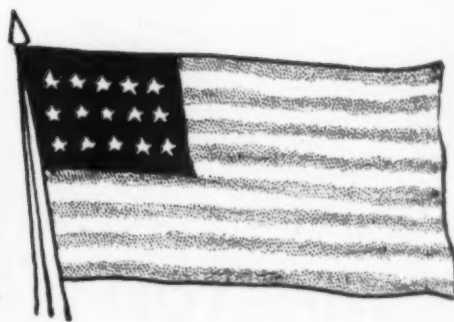
Made under supv. of Elise Boylston, Atlanta, Ga.

THE STORY *of* OUR FLAG

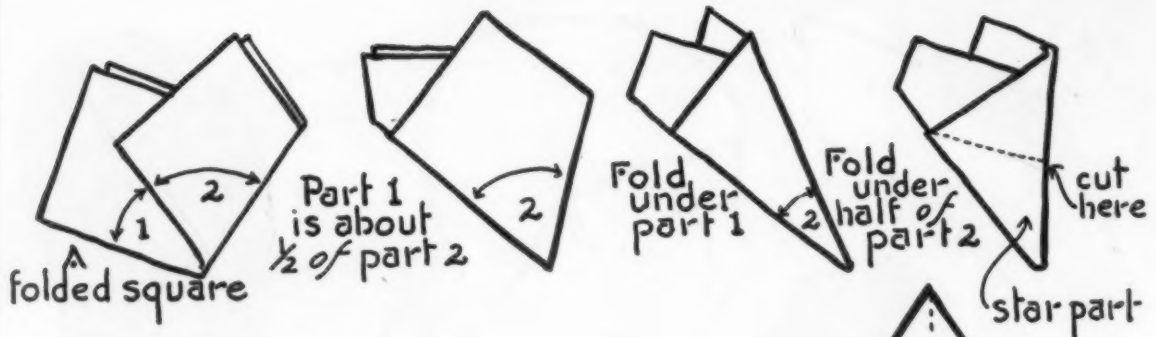
The American Flag as it is today; 13 stripes for 13 original states, and a star for each state.



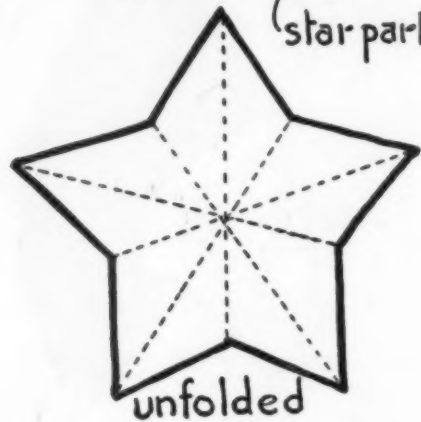
Grand Union Flag
Combining British
Union Jack with 13
stripes depicting 13
colonies



Admission of
Vermont and
Kentucky increased
number of stars and
stripes to 15



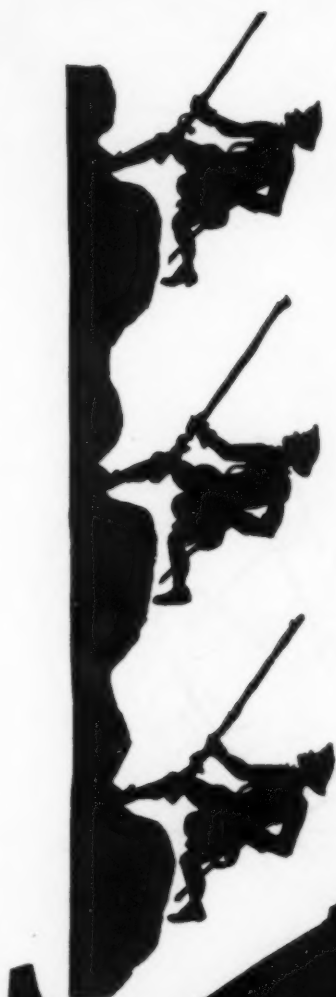
HOW to CUT A BETSY ROSS STAR



This is the flag that Betsy Ross made

Adopted as National Flag on June 14, 1777.
Red from mother country separated by white stripes to show separation from her. White represents liberty

RUNNING MINUTE MAN



Cut on folded paper
to make border



Revolutionary
Soldier



George Washington



Abraham
Lincoln



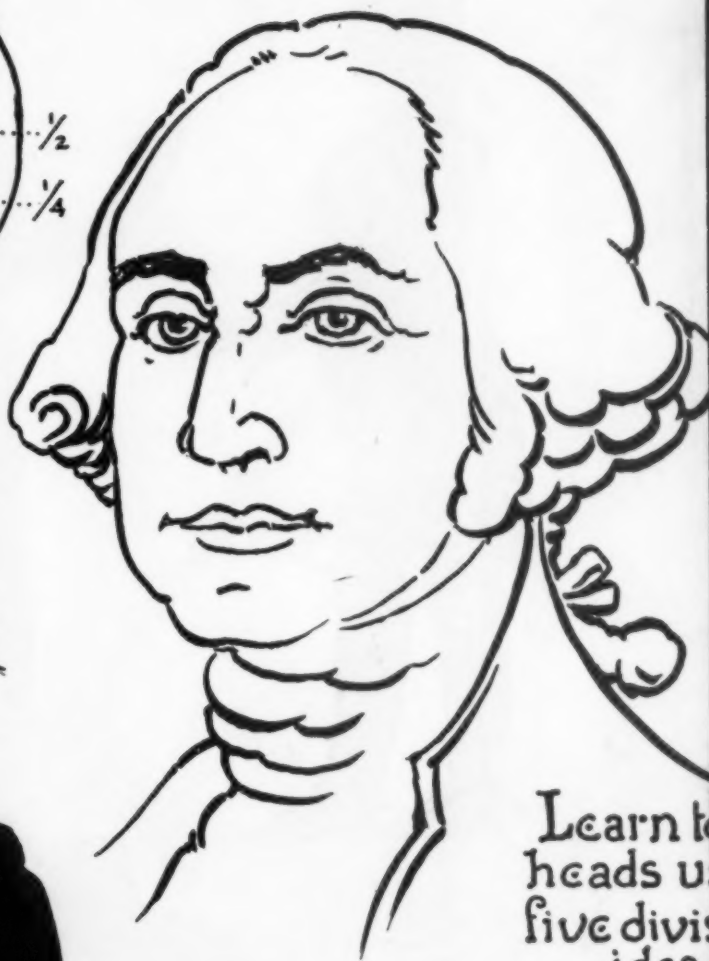
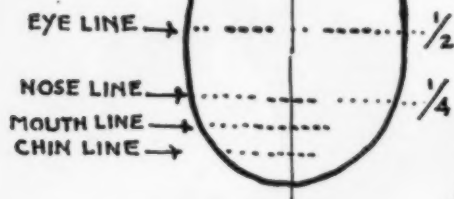
George and Martha
Washington



Abraham and Mary
Lincoln



FIVE LINE DIVISIONS



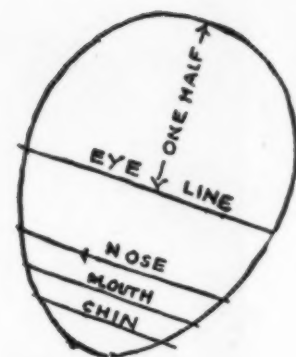
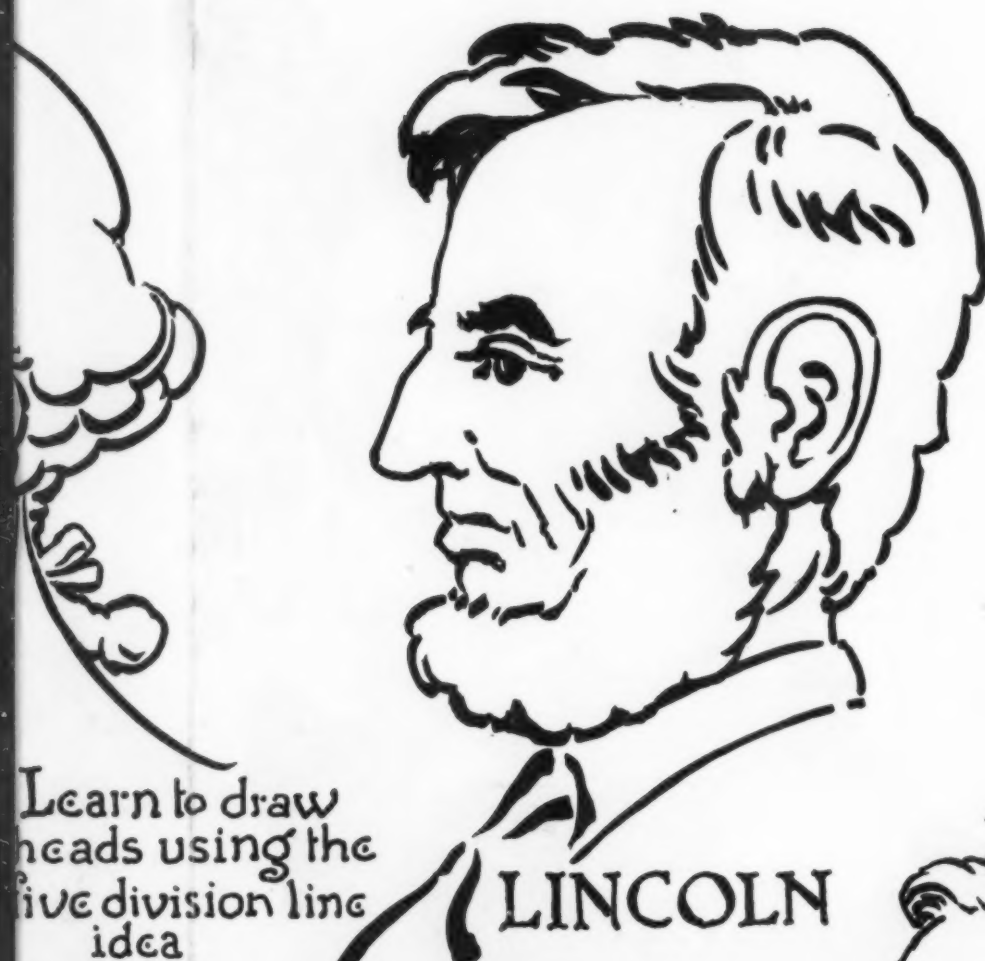
Learn to
heads up
five divis
idea

WASHINGTON



Make
silhouettes
of other
famous portraits





LINCOLN



LEE

Learn to draw
heads using the
five division line
idea

TON



CHINESE KITE

Materials needed: 4 pieces of REED in following lengths:
 39 in., 11½ in., and 2 lengths of 22½ in.
 Strong thread
 Thin strong wrapping paper

1. Put 22½ in. pieces together and tie firmly with thread

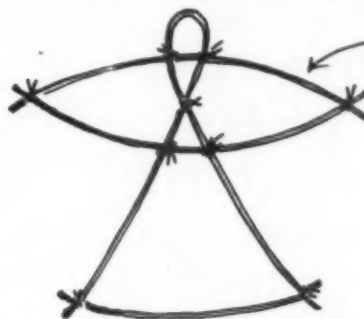


2. Cross 39 in. piece and tie,

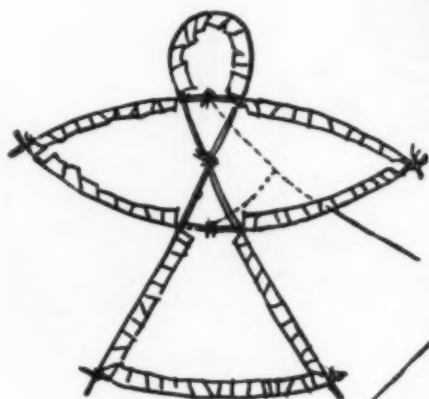
3. Tie 11½ in. piece to ends,



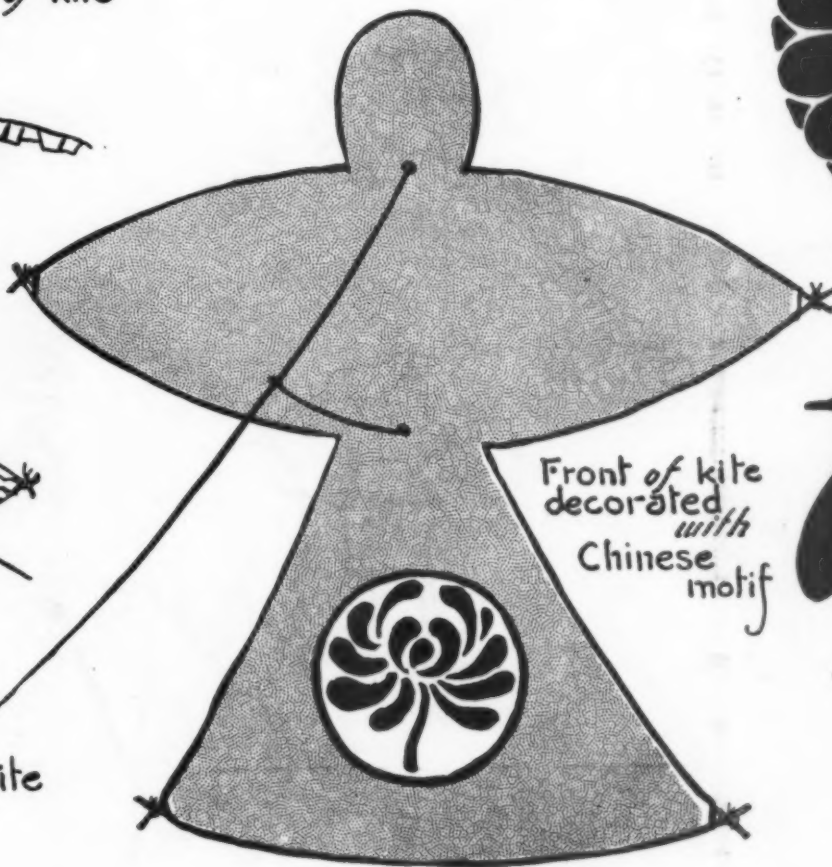
4. Tie two sections together,



5. Cut thin wrapping paper, fold over all edges of kite and paste



Back of finished kite



Front of kite decorated with Chinese motif

CHIN

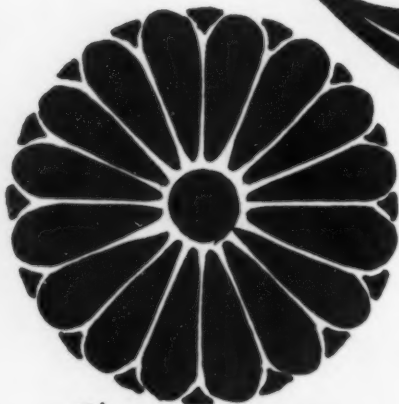
Sacred
Ho Bird

Chin
Re

Japa

CHINESE *and* JAPANESE MOTIFS

Sacred
Ho Bird



Chrysanthemum
Royal Emblem



Bamboo
Virtue



Bat
Good
Fortune



Japanese Bird



Wave
motif



Dragon



Free
is
teach
free
an

Free brush work
is a lot of fun
teaches dexterity,
freedom of expression
and is rapid

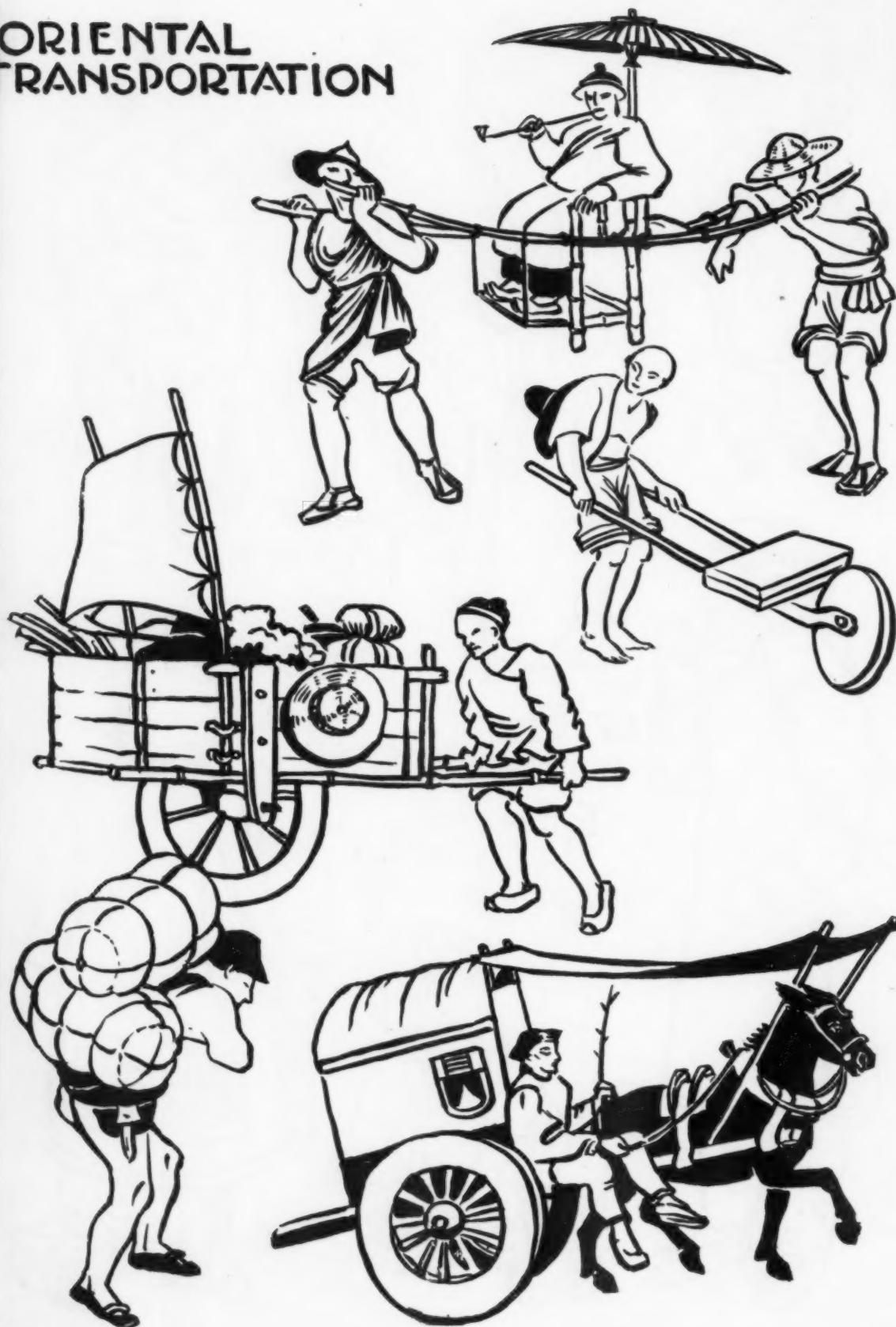


THIS SHEET MAY BE REMOVED WITHOUT DISTURBING BINDING BY CUTTING ALONG THIS LINE OF TYPE

ORIENT TRANSPOR



ORIENTAL TRANSPORTATION





Boy



Boy



CHINESE
Mothers and
Children
Pedro J. Lemos



Boy



Boy



Finger Painting and Physical Geography

JANE REHNSTRAND, *Head of Art Department*
Wisconsin State Teachers College, Superior, Wisconsin

OUR study of the experiences and travels of Marco Polo's great adventure takes us into the field of physical geography. Without understanding the following elements of physical geography—mountains, deserts, plains, oceans, rivers, seas—we could not know what the great struggles of their journey meant in the accomplishment of one of the world's greatest exploration. (It took the Polos three years to travel from Venice to China on their first trip.)

One way to experience and feel the height, ruggedness, and might of the Himalayan mountains is to try to picture it in big rhythmic strokes with the medium of finger painting.

Procure a smooth finished paper—shelf paper from the five and ten cent store, label paper from any wholesale paper house, or regular finger painting paper. Moisten the paper on both sides by dipping in a pail of water and place on a smooth top table. Cover the moist paper with a very thin coating of gloss starch which has been made into a thick paste. Use a small lump

(about three-fourths inch diameter ball) for a twelve- by eighteen-inch sheet of paper. Paper nine by twelve inches will do for very young children but twelve by eighteen inch is preferred. The paste acts as a resist to the color and helps to make the color slide more easily with the finger movement. For our mountain picture, dip the finger into blue show card color, finger paint, or a kalsomine which has been mixed with hot water and allowed to jelly, and apply the color to the upper part of the paper for the sky. Use any movement typical of the sky. Long straight strokes or circular movements give interesting skies.

Cover the rest of the paper with dark blue, black, and violet and form high mountains with wide swinging strokes leading upward and into the sky. If the mountains are not as high and rugged as you wish, start again by swinging all the colors together and begin forming them again. One sheet of paper and one color and starch application will do for many trials. If the paper dries, apply more starch, water, and color.

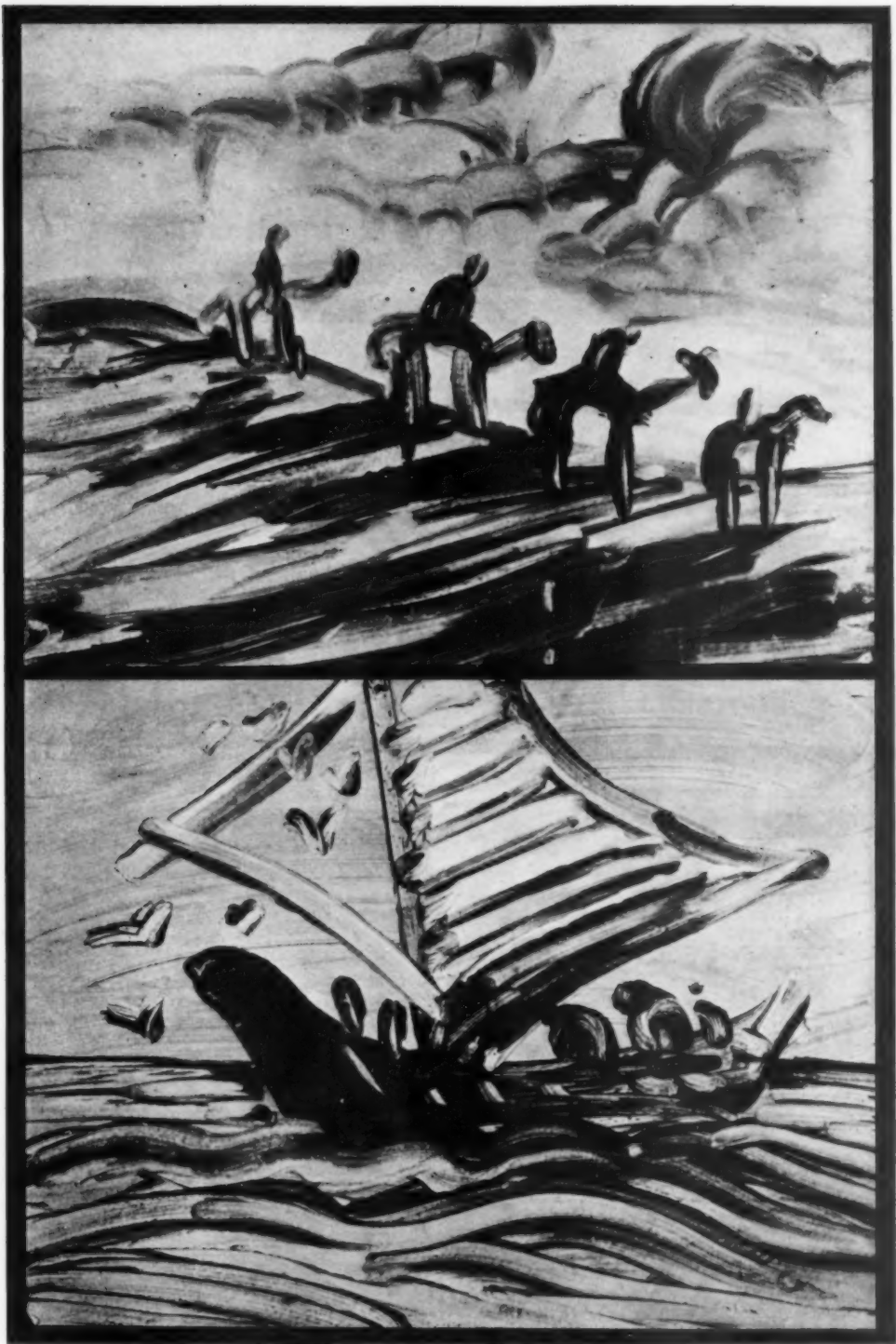
Blue, yellow, and brown paint may be used to picture the desert. Palm trees are easy to do in finger painting. Draw in the tree trunk, and with quick staccato strokes make the palm leaves. Deep blue paint will finger paint a deep restless sea, and by adding violet and blue-green to the blue a more beautiful sea or ocean will be the result.

Color experience, the expression of rhythm, and the joy of creating a new kind of picture will be satisfying to both pupils and teacher, and physical geography will be more than a vocabulary.

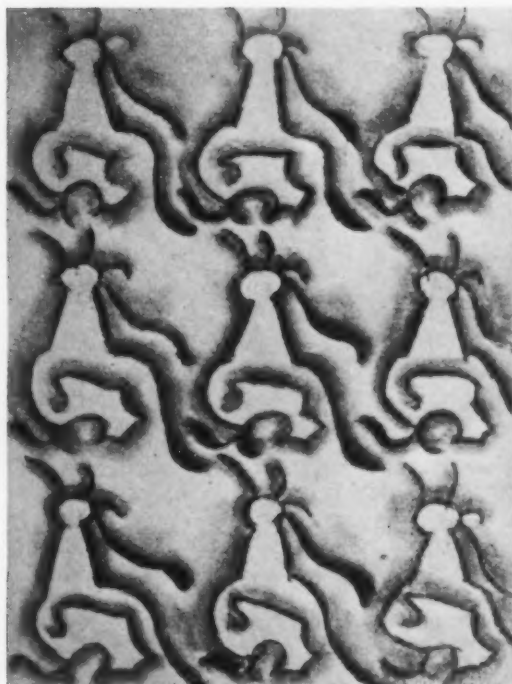
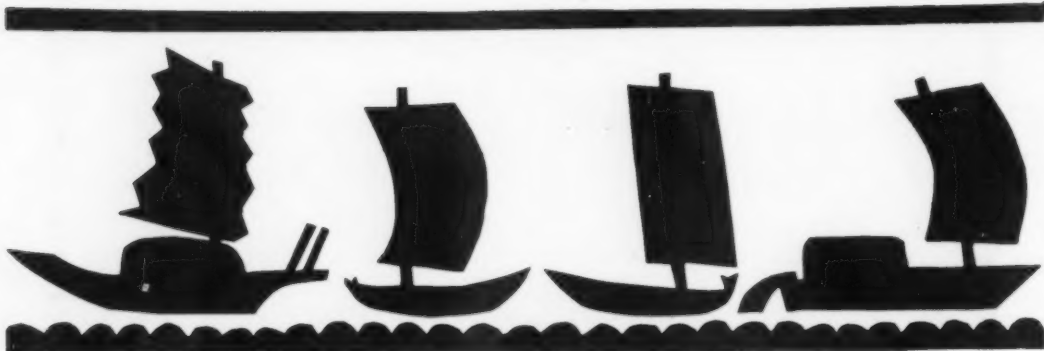




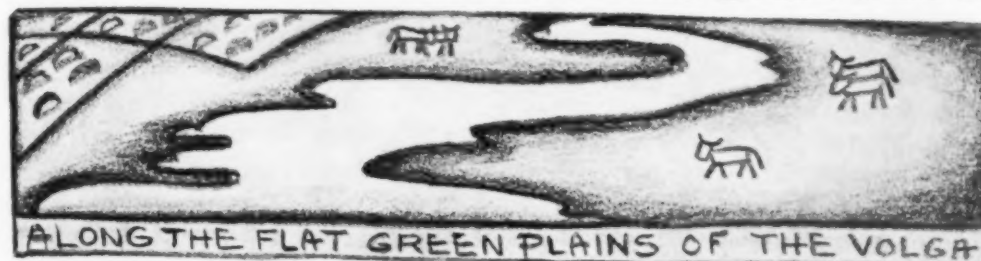
DESERT WASTES AND MAJESTIC MOUNTAINS ARE DEPICTED
WITH FINGER PAINTS BY THE STUDENTS OF JANE REHNSTRAND



BOLD LINES AND SWEEPING STROKES WERE USED BY MISS REHNSTRAND'S STUDENTS IN SHOWING SAND AND WATER WITH FINGER PAINT AS THE MEDIUM



DURING THE STUDY OF THE ORIENT, MANY KINDS OF BOATS ARE SUGGESTED.
BELOW—ALLOVERS DONE IN CHALK BY PUPILS OF DAISY B. FULTON



SHADED CRAYON ILLUSTRATIONS OF SEAS, DESERTS, MOUNTAINS, PLAINS AND VALLEYS ARE FINE SUBJECTS FOR COMPOSITIONS AND DESIGN. ILLUSTRATION BY MARIAN RUDERL, STUDENT IN TEACHER TRAINING CLASS OF STATE TEACHERS COLLEGE, SUPERIOR, WISCONSIN

Figure Drawing and Geography

JANE REHNSTRAND, *Head of Art Department*
Wisconsin State Teachers College, Superior, Wisconsin

MOST children like to draw figures better than flowers, fruit, animals, or birds, and very young children are always ready and eager to draw the people they know. Figure drawing is accomplished by repeated doing.

To continue integrating art and social science we will follow the Polos on their trip east through Turkey, Persia, India, and China and meet and become acquainted with the interesting people who send many things to this country for our comfort and enjoyment. We can become better acquainted with the Turks, Persians, Indians, and Chinese by studying their features, figures, and costumes.

If we start with a portrait we can compare the features of our subject with our own features and answer the following questions: Are their heads shaped like ours? What kind of hair-dress do they wear? Are the eyes wide or narrow? Is the nose large or small and are the lips thick or thin, and so on. We study the main characteristics. (We could now write a story describing the figure we are going to draw and our

drawing could illustrate our composition).

A fine way to begin portrait drawing is to experiment by drawing our own faces, using pencil, crayon, or chalk. Draw on a large paper and make the head life size. Study the shape of your own head (use a mirror at home), the placement of the features and the shape, proportion of eyes, nose, mouth, ears. There is no better means of clarifying one's knowledge of any fact than to try to put it into a drawing. There will be much merri-ment during this process and the results may be cartoons, caricatures, or anything but a real likeness, but the experiment has been valuable for future work.

To draw a Chinaman, Turk, or Indian, note and study a few typical features and proceed as before.

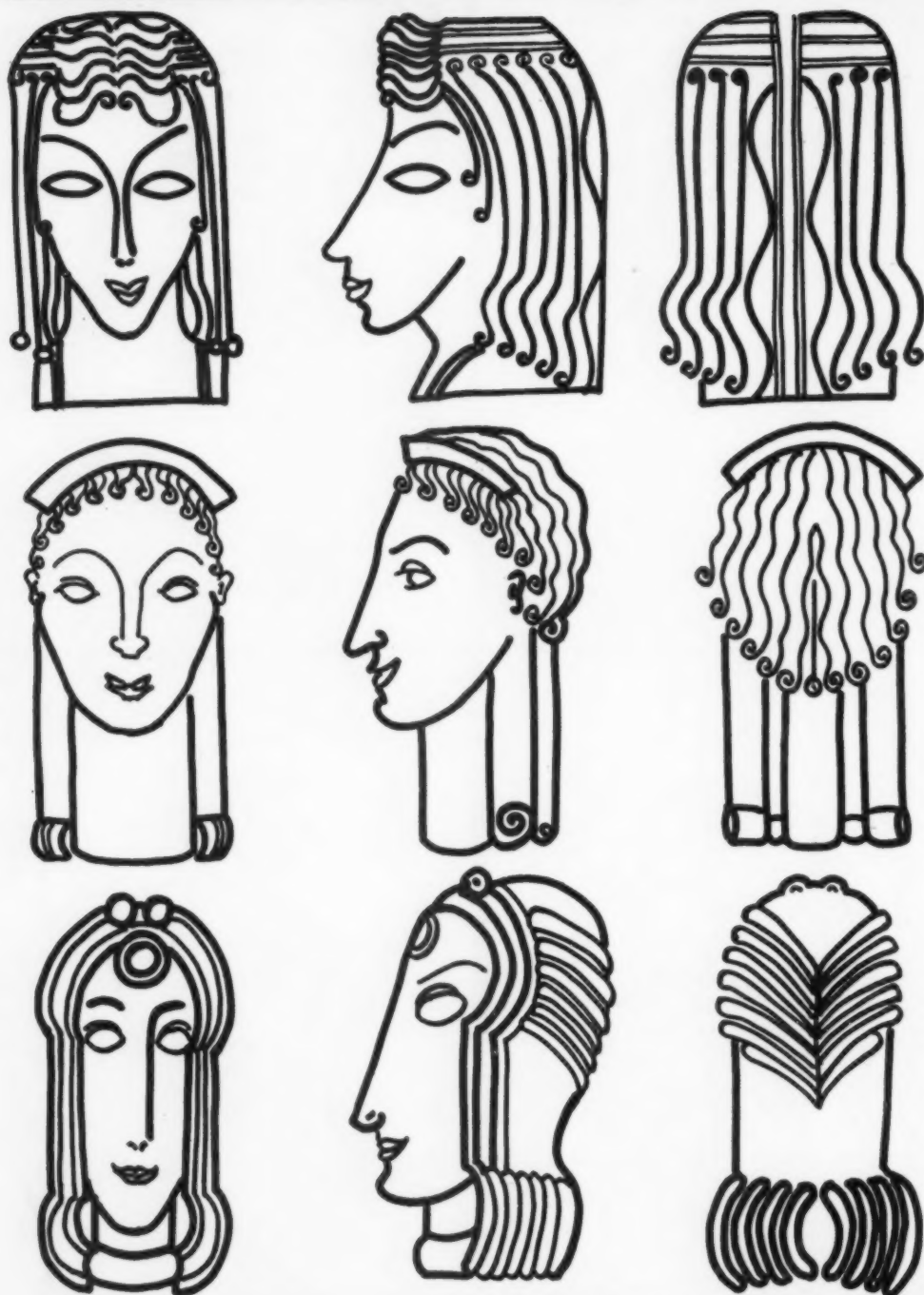
Chalk is an excellent medium for portrait drawing. The figure should be drawn with charcoal or pencil and the chalk applied with direct forceful strokes or put on sparingly and rubbed with the fingers, chamois skin, paper towelling, or cloth. Combining the rubbed chalk and a few clean-cut strokes makes a characterful sketch. (See illustration.) Bogus and colored construction paper are fine papers to use. Fix chalk drawings with charcoal fixatif. (About twelve parts alcohol to one part shellac. Use fly sprayer to apply liquid.)

After drawing these people the class will have developed a more sympathetic understanding of other people, and the people of other lands will be more than merely "queer" to them.





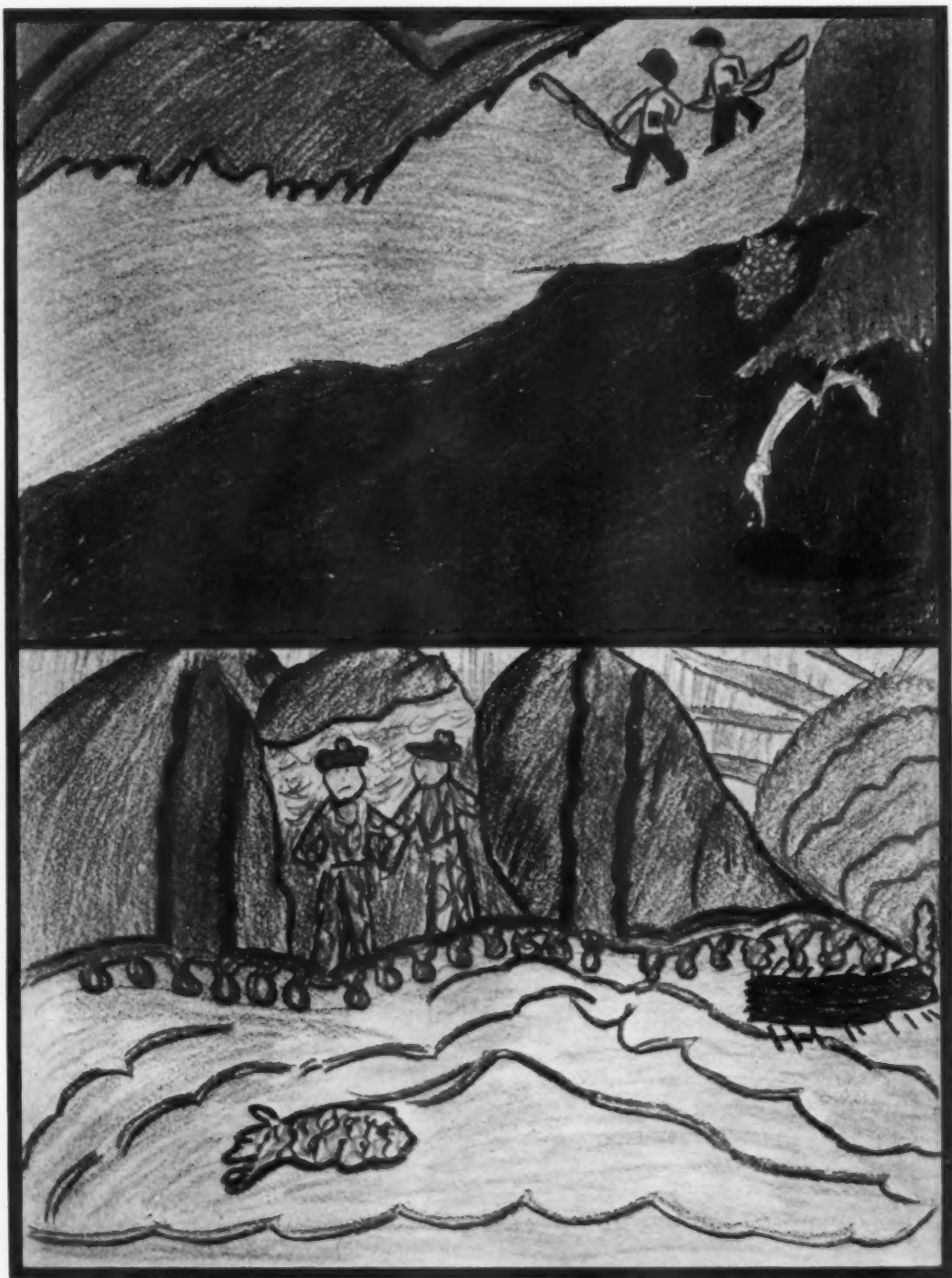
HEADS RENDERED WITH COLORED CHALK BY ELIZABETH VESEA, STUDENT
IN TEACHERS TRAINING CLASS, WISCONSIN STATE TEACHERS COLLEGE



HEADS DESIGNED IN CONNECTION WITH STUDY OF GREEK ART, PARTICULARLY ARCHAIC.
WORK OF MINNEAPOLIS HIGH SCHOOL STUDENTS UNDER THE SUPERVISION OF ELLA WITTER



HEADS WHICH CONSIST OF CLAY, A COAT OF WHITE TEMPERA, AND A COAT OF WHITE ENAMEL. THEY LOOK LIKE PORCELAIN. MADE UNDER THE SUPERVISION OF ELLA WITTER, DIRECTOR OF ART, MINNEAPOLIS HIGH SCHOOL



CRAYON ILLUSTRATIONS MADE TO THE MUSIC OF "THE DISAPPOINTED FISHERMAN," BY FOURTH GRADE CHILDREN OF SUPERIOR, WISCONSIN. THE WORK WAS DONE UNDER THE SUPERVISION OF JULIA MACARTHUR. MYRTLE HARD, ELEMENTARY ART TEACHER

Songs of Norway in Color and Design

MYRTLE HARD, *Elementary Art*

Pattison School

JULIA MACARTHUR, *Supervisor of Art*

Superior, Wisconsin

THROUGH an integrated program on Norway, the fourth grade art class chose songs from the music outlines, and created them in design, color, and rhythm, representing the geography, occupations, and character of its people and country.

Previous to this project we had completed created designs based on the principle of space division, which was simplified by assigning a problem in space division by using three lines, then one by using five lines. The assignment, in part, was to have a main thought in mind when planning the paper for a fairy or imaginative picture.

This produced designs of airplanes in cloudy skies, bees buzzing around in a field of clover, trees in a garden with roots extending down a steep bank, and many other interesting expressions.

From this we went into the song project. After a discussion of each song, a class choice was made which in this case was "The Disappointed Fisherman."

The word picture of this song needed:

1. Fjords and water—geography facts and references.
2. Whale and herring fish—research on occupations.
3. People—study of people and living.

The first step was planning a space division, which was done to the rhythm of the song, while the class sang in unison and which resulted in forty-two individual interpretations.

From this rhythm plan, each progressed at his own speed in an atmosphere of what

might have sounded like a beehive to any spectator who chanced to step in. Occasionally all work was interrupted by a request, "Let's all sing the song again, I forget what comes after The Scandinavian Harbor," etc. This was done repeatedly to keep in mind the rhythm and word pictures of each song.

The individual progress of each child was quite evident, when passing up the aisles one heard an individual humming to himself a strain which he was struggling to express in color and rhythm.

After a delightful time with "The Disappointed Fisherman," an individual choice of song was made which kept us busy as a music class as well as an art class, when different requests were made to sing, "After the Storm," "The Sleigh Song," etc.

This project was very much enjoyed and as Bob said, "I like this better than drawing something because you can put in anything and if it don't look like something it don't matter because nobody knows what it is supposed to be."

The class enjoyed the correlation of the geography, music, literature, and history classes as a foundation for some factual knowledge on which to build the design and at the same time proud of their previous knowledge on the subject and surprised that it could be put to use in color and design.

From this song experiment, the class grew in freedom of expression and confidence in color, and developed an anxiety to "do" which mastered the hesitancy, so evident in some pupils who so want to be an "artist" like Nancy or Joe.

At the conclusion of this study, invitations in the Norwegian language were extended to supervisors, principal, and teachers to join with the class and their friends in a program of songs, poems, and stories of Norway. One interested father gave an illustrated lecture on Norway, with slides he had made while touring the country.

After this delightful program, all enjoyed refreshments of fladbrød and fattigman made by a few of the mothers of the class, and a pleasant time was had by all.

The Place of Art in Two Integrated Programs

DOROTHY EDWARDS, *Supervisor of Art*

DOLORES CHILSEN, *Third Grade Teacher*

MARY FISHER, *Second Grade Teacher*

Elmhurst, Illinois

ART is being utilized more and more in the Elmhurst schools as a means of enriching the entire curriculum, especially the social studies, which most often offer both meaningful and colorful experiences to the child.

This practice of integration does not mean that art is to become incidental or secondary, but it is well understood that any activity becomes more valuable as it takes on definite meaning and purpose. The social studies provide the concrete experience necessary to stimulate a child to creative expression.

It is our duty as educators to present opportunities for creative expression, to provide the materials, to offer sympathetic co-operation, and to set up definite standards of achievement.

Opportunities are presented through the integrated program, the materials are provided by the school, sympathetic co-operation is offered by the room teacher and the supervisors, and definite standards are set up in the course of study.

The classroom teacher teaches her own art. She is the one who knows her group best, who sees every opportunity for an art activity as it arises, and who plans carefully to make the most of every opportunity.

There are few units of social experience which provide any greater stimulus toward creative art than do the studies of the Southwest Indians and the Japanese. A

brief description follows of the activities in which the children took part, and the opportunities for creative work which grew out of them.

THE SOUTHWEST INDIANS

Indians are studied in third grade social studies. One third grade at the Roosevelt School chose the Hopi Indians as one of the most typical and picturesque tribes to study.

A thorough presentation was given by the teacher to convey to the children some conception of the extent of the subject. Books and illustrative material containing relevant information were made accessible, and some very interesting material was brought from home by the members of the class. The teacher also read several stories and soon the interest was so active as to lead to some very definite plans for activity. The children played Indian, pretending they were a tribe of Hopis. They chose counselors, a chief, and a medicine man. Then they built a very large home, a pueblo large enough to play in, with a storehouse, ladders, an indoor fireplace, and even the festoons of dried corn, peppers, and gourds which are so often seen hanging outside the pueblos.

The pueblo itself was built by making a framework of orange crates, covering it with brown wrapping paper, and painting the whole to represent stones and mud brick. The ladders were made of long and short branches which the children had collected.

Outside the pueblo they built a totem pole at the top of which was a three-faced figure representing the Earth-Mother, the Sky-Father, and the Spider-Woman. Below it were the individual signs of each member of the tribe. Below these was a border of Indian good luck emblems.

When the children learned that most of the baking was done in the beehive ovens outdoors they decided to make one of these ovens. They found that two orange crates made a good base, a bushel basket served nicely as the oven proper, and when the whole was assembled, covered with brown paper, and painted, the effect was very realistic.



Of course, they had to have costumes. There were two types chosen—one consisted of white trousers and light colored shirt, such as the Hopi men wear, and the other was made of fringed gunny-sack, decorated to suit the taste of the wearer. Headbands and beads were also made to wear. The costumes were often worn while the children played Indian around the pueblo.

A pony and a pony drag were considered necessary equipment. The pony was made from a saw-horse—padded, covered with heavy paper, and painted black and white. The head was built of small boards. The drag was made of two poles fastened to the pony and bore two large brown packs to represent the burden. Another animal, a large cinnamon bear, was built with a smaller saw-horse, made in a similar manner but padded more heavily.

Occupations of the Hopis were carried on by each member of the tribe. Some made large clay bowls and decorated them, some dyed materials and wove rugs on looms which they had made themselves, some made weapons, and others made jewelry. Each child made himself a blanket from part of an old sheet which he had brought from home, and decorated it with crayons. A large tapestry was made in a similar way by the group.

Motifs taken from authentic design of the

Southwest Indians formed the basis for the designs on the totem pole, the rugs, the blankets, the tapestry, the costumes, and the clay bowls. The colors were also typical, and the study of design involved proved very interesting and worth while to the children.

When the group was not otherwise employed, they enjoyed making large paintings of the Indians showing various phases of their life.

The entire unit was a real experience, a part of the child's actual living for a time during the day.

The culmination of the unit was an assembly program for the whole school and the parents. It was a dramatization of life among the Hopis, just as the children had dramatized it in their everyday play.

THE JAPANESE PEOPLE

The second grade at the New Field School carried out a Japanese unit which was delightfully colorful as well as educational.

The children became interested in Japan and its people during a discussion of silk, in connection with a clothing unit. The teacher considered it worth while to capitalize on this great interest, and the children immediately started to make plans. They found out everything they could about Japan from books, from the teacher, and from various other sources. They found a

great variety of things which had originally come from Japan, such as dishes, jewelry, lanterns, fans, stamps, stationery, and many other things, even including Japanese foods. These they brought to school and took great pride in adding to their collection.

As the interest increased, there came the desire to create things of their own, and the Japanese house was their first thought. It was made of wrapping paper and it had a peaked roof, real sliding doors, and even the "honorable recess" so necessary to a Japanese home. The house, of course, was large enough for the children to enter, and a tea-table was set inside with dishes and chopsticks and there were even little mats which the children had made.

They were very proud of their house, and decided it must have a real garden. For this they brought many stones and rocks, several kinds of potted plants, a bowl of fish, a box for a pagoda, and a large branch for a cherry tree. Some twigs and twine made a very effective little bridge across the brook. The result was a charming garden.

A large background showing Mt. Fuji-yama was painted on wrapping paper and fastened up behind the garden.

Each child made himself a costume, using either an old sheet or a cast-off shirt from home. Newspaper patterns were made first, then fitted and cut out. Next they were sewed, leaving an opening in the large sleeves for the arms. Designs were applied with crayons, and then pressed with a warm

iron. Then all-over designs had been worked out first on large newsprint, and many of them were very lovely. The girls had ankle-length kimonos, and the boys had coolie-jackets, coming just to the knees. Sashes and pompoms for the girls were made of crepe paper.

Then, too, each child made himself a pair of clogs which he tied to his feet. The clogs were made of wood and were decorated with crayons in bright colors.

The fans which they made with wire clothes-hangers looked like real fans. The design was made on paper and then pasted to the wire frame. The designs were Japanese in character similar to those on the costumes.

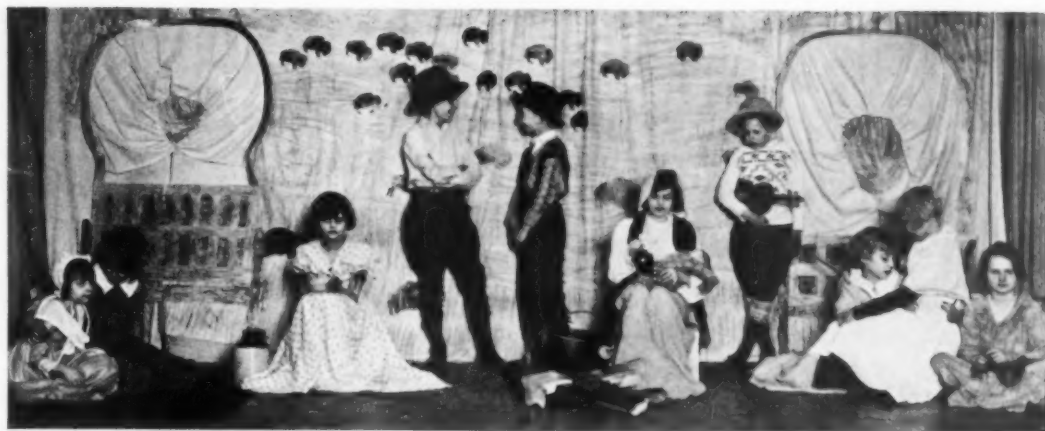
A jinrikisha was made of an orange crate and some old wagon wheels, while the child riding in it carried a parasol to make it more complete.

The boys wanted to hold a flag festival so they made a large flagpole from a bamboo fishpole, and on the top was fastened a paper carp which they had made and colored.

This unit culminated in a real tea-party given for the parents. Invitations were made and sent out; tea was served by some of the girls; and entertainment in the form of the boys' flag-festival and the girls' feast-of-the-dolls made it most complete.

From an art standpoint both of the units described were most effective. Practically every phase of the prescribed art work was included, and principles were taught as the need became evident.





Classroom Integration

MRS. LOUISE FULLERTON STRUBLE
Art Supervisor

*Campus Training School, Western State Teachers
College, Kalamazoo, Michigan*

PROGRESSIVE schools knit all subjects together as much as possible, in order that the child's day may be a fabric of worth-while activities upon his level of interest. Music, physical education, and art are often unifying elements bringing songs, dances, pictures, and handicraft into the study of certain geographical regions, certain historical periods, or literary masterpieces. The practicality of this correlation is proven in the Campus Training School of Western State Teachers College at Kalamazoo, Michigan. For example, when the fifth grade study the Westward Movement in American history; during the music period the children sing songs of that period; in the art classes they make illustrations with crayons or paint to clarify their understanding of the appearance of the country, the home life, and methods of travel. They also construct utensils of wood or clay and

make costumes for themselves suitable for that period.

In order to share their knowledge with the other classes of the Training School, a summary of their work is presented in an assembly period. At that time, by dramatization, story telling, or exposition they bring the facts before their audience. If they have written the subject matter in the form of a play, they use the costumes and scenery made in art class, sing the songs learned during music period, and give the dances from the gym class.

The accompanying illustration shows the results obtained by one group of fifth graders. The scenery was drawn with crayon on unbleached cotton cloth; the wagons made from cardboard and cloth. After reliving the experiences of pioneers the children can never forget that period of history or fail to appreciate the hardships endured by our forefathers while winning the West.

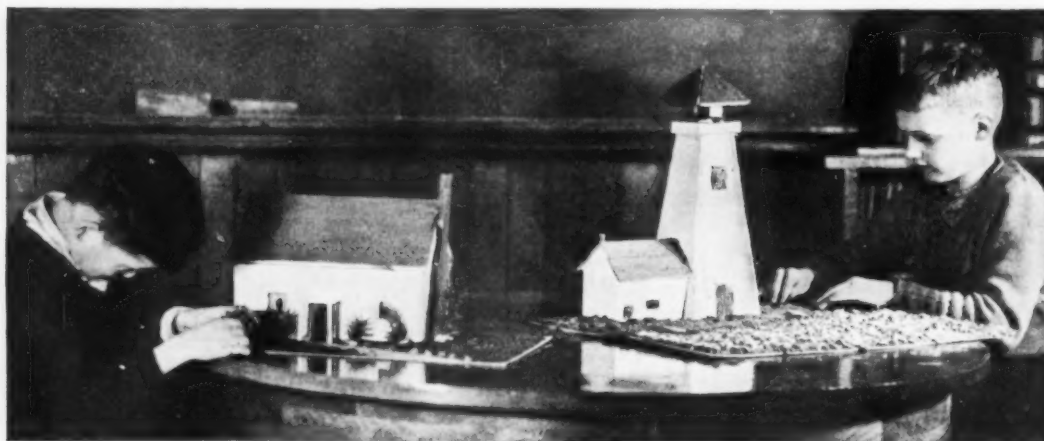
ART AS AN AID TO THE MUSIC CLASSES

Operettas are very stimulating and provide splendid opportunity for the art classes to develop colorful costumes and scenery. One fall the girls of the seventh and eighth grades of the Campus Training School of the Western State Teachers College at Kalamazoo, under the direction of the music supervisor, Mrs. Thelma H. Tawney, gave a clever production entitled, "Oh, to be a



Gypsy." The girls wrote the lines that brought out a lively story with which they could use recognized songs of gypsy life. Interest was so high that no amount of work seemed laborious. Every minute they could spare was spent in the art room. There they wielded large brushes and produced large trees of heavy wrapping paper. The trees were hung from wire to give the effect

of distance. Black curtains furnished a suitable background for the imitation campfire under the tall forest trees. The costumes were made by the girls and their mothers at home. Much beauty of tone, rhythm, poise, freedom of speech and action, skill in painting and color choice, as well as a co-operation and pure joy were the educational outcomes of this worth-while project.



Shelter as an Art Project

KATHERINE EVERNDEN

Hunt's Point School, Bellevue, Washington

TO A sympathetic progressive teacher of today a schoolroom transformed into a busy workshop is a fascinating place. Teachers and pupils alike know the value of

working together with hands as well as with minds to discover and learn. Yet often we fulfill these two objectives and neglect going a step farther in our achievements, to finish to a point of beauty that which we have undertaken to do. No matter how commonplace the study, this may be done when we see its value.

We recently had an example of this in our school. It began as many ordinary activities do. The class in third grade social science had been studying types of shelter. In our summary discussion Tom said he knew how

to build an adobe house. "Do you really think you could make a small one to show us?" he was asked.

"I would like to try," he said.

This inspired the others to build. Yoshio wanted to build a wood house; Nola and Cheeko, tepees; Barbara, an igloo; Arthur and Babe, log houses; and so on until each child had chosen something to make. Dick insisted he make a lighthouse, because it shows the way to safety and shelter for ships.

Each child told how he intended making his model. The children discussed and criticized the plans, eliminating the impractical ideas and suggesting better ones. The work table was soon covered with nails, hammers, saws, a pail of mud, small logs, and other materials needed. Once a day each child reported his progress and experiences.

Before long we had quite an array of buildings, all well made and good representations of their real counterparts. The work had proven quite satisfactory in that it gave the children experience in the manipulation of many materials, a chance to work out their own ideas in the construction, and an added interest in other people and places. But it was not enough to merely have the construction finished. We saw an opportunity to add touches of beauty here and there, so decided to do it.

The wooden house was such a substantial, good looking one that we thought it should be made more attractive. First, it was painted a gleaming white with a green door and a red chimney. We then decided it should have a pretty yard, and our imaginations painted visions of a green lawn, a winding path, and shrubbery. We now set about making our fancies into facts.

First, a piece of heavy cardboard was cut a suitable size for our yard, and a path sketched leading to the house. Next, a salt and flour paste was made and tinted with green show-card color. This was spread where the grass was to be. Into this we pressed sweeping compound previously colored green which made it resemble a neatly cut lawn. Small bright pebbles were set in the paste to outline the path which was then sprinkled with

sand. Tips of fir branches were stuck in bases of the paste and stood near the house for shrubbery. The house of our imagination had now become a delightful reality.

The lighthouse had been made of thin cedar shakes, and even before it was painted it had a sturdy, well built look which greatly attracted the children as soon as they saw it. Dick painted it white with a bright red roof, and trimmed the windows and doors with black. He brought sand for the beach, and made waves of papier-mâché, which he painted blue with crests of white. At the water's edge, he placed two little dories which gave just the finishing touch.

The children had started with crude materials, and by following their imaginations in beauty as well as structure had made artistic and colorful models in which they delighted. The little wooden house was attractive enough to make any little girl want to walk right in and play house. The lighthouse lured the imagination to invent new and strange adventures of rescue and shelter, as it gleamed against the sand and waves. The children's faces beamed with pleasure as they found the satisfaction of the artist as well as the builder in the things of beauty they had fashioned.

Marco Polo

(Continued from page 337)

Along with the language work went the reading of history stories to help them in the conversation of the various acts. One day while practicing Scene 2 of Act II, Marco exclaimed at sight of the Great Wall of China and asked why it was built. No one could answer him, so a hunt through the library books followed. It was necessary to resort to the reference books quite often. Through reading the context and the pictures they gathered many ideas for scenery and costumes. Most of the ideas were derived from illustrations in the histories. Very little money was spent for costumes. Some old velvet portieres brought from home were the elaborate costumes of the Polos in the last act. Pieces of old lace curtains, ribbons and old dresses discarded

(Turn to page xiv)



(3) FACADE OF ANGKOR VAT, THE LAST IMPORTANT WORK OF THE KHMERS

[This article won first prize in the School Arts
Travel Bureau Contest]

Indo-China Today and Yesterday

OLGA ROSS HANNON

Montana State College

THE hustle and bustle, the shrieks and weird noises brought the passengers of the *Messagerie Maritime* to the upper deck at daybreak. We had reached Indo-China and were in the port of Saigon. Every evidence was that we were to disembark immediately, but hours passed before we could leave the ship and climb into *Sados*,¹ and go jogging on our way into the city.

Saigon, the "Paris of the Orient," is a progressive city with its modern stores and pretentious office buildings. During the day the streets and quays are bustling with activities of multifarious traffic; motor cars, trucks, tramcars, rickshas, bicycles, ox-carts, and coolies as beasts of burden. Being in the tropics, business ceases during the heat of the

day and opens again in the early evening. At this time cafe tables are pushed out on the walks, and between six and the dinner hour the French colonials gather to sip their aperitif and carry on animated conversations as if they were in their home-land.

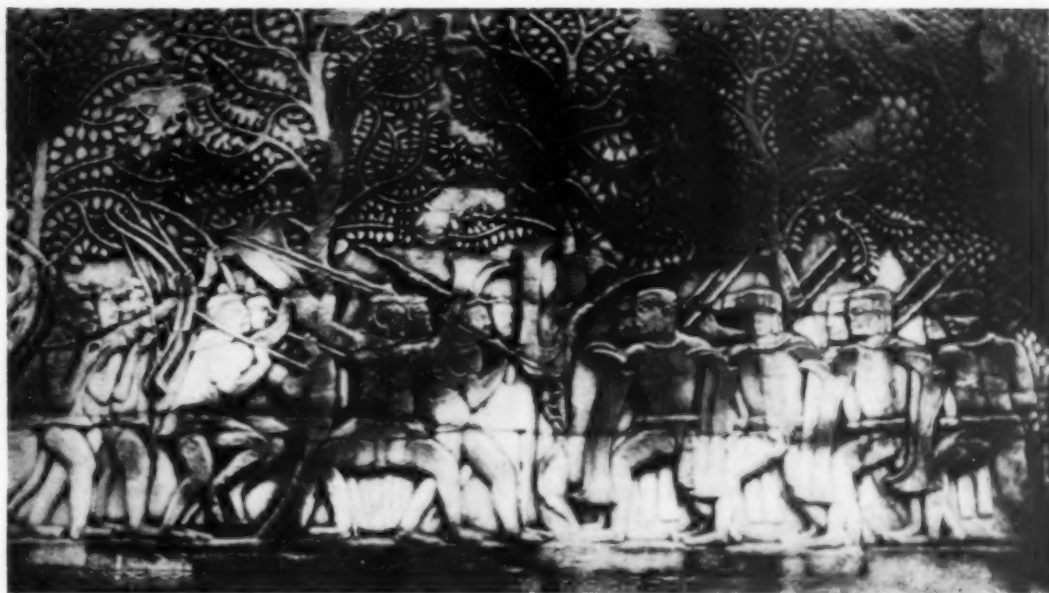
The natives, a smiling people, are slight and short, dressed in the two-piece garment of China, though of black in place of the traditional Chinese blue, or they wear the sampot, a sarong caught up between the legs and knotted at the belt.

Most of the people live along the banks of the Mekong River, fish being one of the chief exports of Indo-China. Their houses of bamboo and rushes are usually built on spiles as a protection against the overflow



(5) ENTRANCE, ANGKOR VAT

¹A small carriage pulled by a small horse with the driver safely on the front seat and the passenger left to hang on as best he can on a tippy rear seat facing backward.



(7) BAS-RELIEFS ILLUSTRATING BATTLES AND VICTORIES OF THE KHMERS

from the river. There is rainfall every day, and when it rains in Indo-China it rains; at times the river swells out of all proportion and the whole land is in flood.

Indo-China is a country without a railroad running through it. To reach Angkor in Cambodia from Saigon, it is necessary to travel by boat up the Mekong river or to travel by motor car over unimproved roads. It was our good fortune to charter a postal service bus for the journey.

Three hundred and fifty miles lie between the port of Saigon and Angkor. This is a long journey over a red road, smooth, dusty, interminable, which was interrupted numerous times by the necessity of ferrying across the Mekong River. At times we were in wooded country and again trees seemed miles from the road under the heat of the

tropical sun. There was growing cane and coconut, bamboo and banana, poinsettia and rhododendron, and rice, and rice, and rice.

About half way from the sea to the Cambodian jungle is Pnom Penh, the capital of the Kingdom of Cambodia. That it is a city today is due, largely, to French energies. The town is filled with open-faced shops (Fig. 1), operated by Cambodians for Cambodians. Along the streets are numerous itinerant food shops where half-clad chefs roast bananas over charcoal braziers or ladle rice out of steam pots on portable stoves.

The palace grounds (Fig. 2) at Pnom Penh are fantastic with numerous glittering buildings done in eclectic Cambodian-Siamese architecture. Within the grounds is the Cambodian Museum, which is as much a part of Angkor as the ruined cities of the Khmers. M. George Groslier, one of the foremost authorities on Angkor, has served for many years as its curator, and it has become the principal source of information concerning the antiquities of Indo-China. Mr. Groslier has also fostered and developed an arts and crafts school in connection with the Museum where castings of bronzes are made, objects of silver engraved and chased, and exquisite silk fabrics woven—all created in shape and design of the art of Khmers.



(1) SHOPS IN AN OUTLYING VILLAGE



(4) JUNGLE GROWTH



(8) INTRICATE TRACERY
AND DANCING FIGURE



(9) A BIT OF TRACERY ON
WALLS AT ANGKOR VAT



(10) A SEVEN-HEADED
NAGA AND GARUDAS

Dancing is another art which is kept alive by troupes of young women whose training for their task is begun in babyhood. Young dancers with their paste-white faces and fantastic costumes perform series of postures, which was the dance of the Khmers, rather than a dance in scintillated rhythm.

The journey from Phnom Penh to Siemreap, a village about twenty miles from Angkor, is usually made by boat. All day one passes in review of flat country, houses on stilts, natives fishing, patches of jungle land, purple hyacinths, and tiger lilies of orange and yellow which break in unexpected fireworks out of the green. In the darkness before dawn the party Angkor-bent is guided down a ladder from the side of the ship and put into gondola-like sampans and punted to the shore of Siemreap. As the skies become lighter at the break of day, one is aware of being moored over inundated land. In the trees huge pelicans eagerly watch the advent of strangers into their premises. The journey from Siemreap to Angkor was one of the greatest anticipation for we were about to realize the wonders of the Khmer civilization.

There are two important groups in Angkor: Angkor Vat (Fig. 3), the Temple, and Angkor Thom, the town where within its walls lived the people of the Khmer civilization. Angkor Vat, the last of the important works of the Khmers, remains today as the finest expression of their

peculiar art. We first glimpsed Angkor Vat in the early morning light and saw its five massive towers that the naturalist, M. Mouhot, saw many years ago and made the discovery which rescued Angkor (Fig. 4) from the jungle greenery. Much has been written of the Angkor group, but it has never really been described; that is impossible. One must see and marvel.

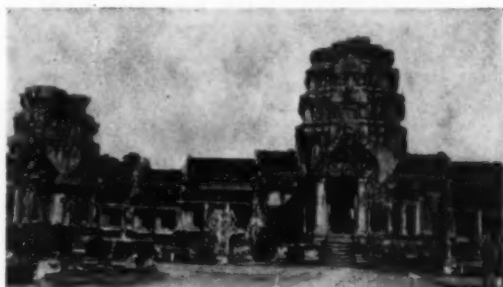
Whether by noonday, sunset, when myriads of bats pour like smoke from the darkened towers, or by moonlight, Angkor Vat grips one (Figs. 5 and 6) with its spell of grandeur. Its appeal is not due to its massiveness, but to its records in stone of a lost civilization and for its patterns exquisite in detail, intricate in tracery, and delicate in design. The Temple of Angkor, the supreme architectural achievement of this strange culture, was the result of a great outpouring of artistic and religious fervor and is comparable to the world's finest cathedrals. It was built as a shrine to Siva, Vishnu, and to Buddha. The Temple area is about a quarter of a square mile and is surrounded by a moat and a high wall. The corridors are nearly 250 feet on a side, and the façade is five times as wide as that of Notre Dame of Paris. It is built of stone which was quarried miles away, but no cement was used to strengthen its structure against the ever-encroaching jungle. On its walls inside and out are dramatic bas-reliefs, illustrating the life of the Khmers, their battles and vic-

tories (Fig. 7), pageantry, and their religious beliefs. Much of this work was carved by master hands (Fig. 8); but some of it betrays the creation of the primitive artist struggling with perspective and foreshortening. Regardless of the technique, these carvings are always forceful and direct in



(2) PALACE AND GROUNDS AT PNOM PENH

their portrayal. There are hundreds of dancers (Fig. 9), many in fantastic poses, which enliven the sculptures by their gayness and their spirit of living models. Miles upon miles of carved moldings, surface patterns in most intricate repetitions cover the foundations and walls, and exquisite tracery in stone often frame the dancers and large areas of subject matter. Angkor Vat merits serious study, for here are found all the principles of design, made use of through



(6) CORRIDORS WITH BROKEN ROOFLINES, ANGKOR VAT

geometric and plant forms and vivid portrayals of life. Fortunately this building has been a Buddhist Temple and school for many years, so has never been completely usurped by tropical vegetation, though it takes daily vigilance to wrest it from the luxuriant jungle growth.

The seven-headed Naga (Fig. 10), the legendary deity of Khmers, is to be seen in Angkor Vat, in Angkor Thom, and in other

of the building areas. On the Towers of Angkor Thom are the smiling faces of Siva. Siva, the Destroyer, was the patron Deity of this capital. His four faces are to be seen in each of the forty-nine towers that rise over this city. On the walls of these buildings are depicted the history of the Khmers (Fig. 11). There are also the King's palace, the Queen's palace, the palaces of the Prince, where was found the famous jade Buddha now in Bangkok, Siam, decorated with exquisite traceried designs wrought by the chisel in stone. Excavations have brought to light a wealth of research material, for here is a record of the artistic developments and achievements of a whole civilization.



(11) BAS-RELIEF, ANGKOR THOM

The restored section of Angkor is easily reached on good motor roads but in order to go into the jungle to study buildings and sculptural fragments, it is necessary to travel by elephant. These jaunts are most intriguing, for the elephant at daybreak stalks quietly, lazily on his way, thus giving the rider, who sits in a crudely made box on his back, ample opportunity to see the jungle growth and to watch the monkeys jump from branch to branch as they are disturbed and to hear the squawks of the parrots who make jubilee all day. But when the elephant is headed homeward, he runs so fast that one almost fears a stampede.

The culture of Cambodia died and the men who built it disappeared, and for hundreds of years the forests of banyan and bamboo hid from the eyes and the memory of the world what had been a metropolis of a million inhabitants. The more one sees of the work of the Khmers, the more one wonders where they went and what became of them.

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Marco Polo

(Concluded from page ix)

by mothers, made gorgeous gowns for the
ladies of the court. The king's robe was made
of purple cambric ornamented with sheet
wadding on which were dashes made with
black crayola. The effect was an ermine
trimmed purple robe. The crowns worn by
the king and queen were manila tagboard
painted with gold paint. The queen wore a
chiffon evening dress discarded by an older
sister. Much color was added to the caravan
scene by the bright yellow, purple, and blue
cambrics in the Turks' costumes. Brass cur-
tain rings formed their earrings. It is really
surprising how effective costumes can be
made from practically nothing.

With the help of the McCaskill Art Super-
visor the scenery for the various acts was
made. The way in which this was done is
described elsewhere in this article.

No child was excluded from taking a part
in the play. All contributed to the produc-
tion. Together they planned the play and
together they made their scenery, costumes,
and properties. Working with a group for a
common purpose, where the joy of achieve-
ment is shared by all, is a happy activity.

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Justification

(Concluded from page 332)

type of creative art, then we must start at
the beginning with the very young child, in
fact, with the child before he enters the
primary grades. In the art of the unaffected
child we always find the most native and
sincerest of all expression. We must lay
plans to sponsor it, to cherish it, to develop
it. We must see that it does not die at an
early age, but rather that it should reach
even greater levels in the schooling to follow
and in the adult years.

ORIENTAL ART TOUR

The successful initial trip last year of the Far Eastern Art and Culture Travel School organized by Mr. Sogo Matsumoto, the well-known authority on Oriental Art, will again be conducted this summer with added travel points of interest.

The tour will include the art centers of Japan, Korea, Manchuoko, and China. Classes in free brush painting, flower arrangement, wood block printing will be part of the trip conducted by Japanese professors in Tokyo.

Classes in China will include Chinese painting, Chinese rug making and weaving, and porcelain work. Visits to many art studios will include hand-dyeing, silversmithing, basketry, embroidery, cloisonné, and other arts in which the Orient excels.

Unique trips will include cormorant fishing, shadow plays and marionettes, tea ceremony, silk-worm culture, Japanese dances, jujitzue school, Chinese theatre, Chinese musical evening, Chinese wedding, birthday, and other festival days, visiting typical Japanese and Chinese homes, and noted Oriental gardens.

The enrollment will be limited. The tour will leave San Francisco in June and return to the same port in September with a day's stop-over at Honolulu each way.

Mr. Sogo Matsumoto knows every part of the Orient and will accompany the tour, managing every travel detail, insuring a carefree and ideal trip for every member.

Pedro J. Lemos, editor of *School Arts*, Director of Stanford University Museum of Fine Arts, collector and author of *Oriental Arts*, has accepted the position of leader for this year's tour.

See the Orient with its wonderful art achievements. The Orient is the mother of almost every art and excels in art handicrafts, each year revealing great finds in ancient paintings and sculpture. Such a trip will prove a rich investment, one that no depression can ever take away.

Watch the next issues of *School Arts* for complete information or address Pedro J. Lemos, Stanford University, California.

Steel and Fashion

Steel is the biggest industry in the United States, but did you know that the second largest is fashion? It is a field as tall as the skyscraper, as broad as our western plains; and the doors to it are wide open. Before the war, fashion meant Paris labels, and a cramped atelier somewhere on the Rue de la Paix. Today, to the young American, it is opening unlimited possibilities in design. You do not need a French accent or foreign background to make good. The ambitious student can get the best of training right here in America, especially in New York City, which leads the country in opportunities for fashion study. For example, there is The Traphagen School, at 1680 Broadway, which has been growing steadily

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in size and facilities, and at this time has the largest enrollment in the history of the school.

The Traphagen School, where costume design and illustration are studied practically, is also making some amazing progress with courses that fashion schools have never tried before. Fashion now speaks a language of its own; and to teach it Miss Ethel Traphagen, director and founder of this school, has organized her first course in Fashion Journalism, which prepares students for positions on magazines, in advertising departments and in agencies where the designers' creations are interpreted in words.

Fashion also has a rhythm of its own, and the designer must learn to know the human body in motion as well as in repose. She must have the feel of bones and muscles beneath the silk sheathing. This is taught in the new Posture Classes. Pupils exercise in the open air on the pent house roofs of this unique school, led by a trained gymnast, and learn to know correct posture in their own bodies. At the same time they study the flutter of draperies in motion, the curve of an outflung arm, the lines which mean grace and poise, and apply all this to practical problems in the training of models and arranging fashion shows.

Then there is a course in Interior Decoration; for the house furnishings and wearing apparel have a relationship in any period. The American designer should know her interiors before she can create garments that harmonize with and express our civilization. So she studies a Greek atrium, a Venetian palace, a Mohawk Sachem's lodge, and from these dissimilar sources creates something really American.

As steel has in the past decade given us countless alloys, so the textile mills are today providing us with a multitude of new fabrics. In hat materials alone there are nearly a hundred varieties of straws. Chemistry is finding new shades and combinations of shades, new weaves, new synthetic processes. The expert stylist must be alive to all of these; so Traphagen students take their notebooks down to the mills and study fabrics at first hand as they come off the looms. They delve into the crude art of Indian blanket weaving, Tyrian dyeing, and Egyptian mummy cloth designs for something entirely new, something striking and sophisticated.

There is no word to express the growing fashion consciousness of America today. The young American designer stands on the threshold of a whole new industry; and all that she needs to enter it is the courage to do and the knowledge of what has been done. Somehow, one likes to think of these two great industries, steel and fashion, as related. Steel wheels to run the bobbins of the silk mills—metallic cloth with all the glint and coldness of a steel girder. The vivid color of blast furnaces in an evening dress, the rhythm of trip-hammers in a design, new forms, new shapes—silk to sheathe our steel-made civilization.